

RAMON
ES

RAMONNES

FREE

\$1.00 outside Montreal

DEJA VODOO

SPK

63 MONROE

PORTE-MENTAUX

CHRIS & COSEY

63 MONROE

RAMONNES

SPK

CHRIS & COSEY

DEJA VODOO



Concordia's & CRSG ZOO '87

Present:

the first
Concordia

ZOOBASH



YEMSGANE

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DISAPPOINTED A
FEW PEOPLE

PLACE: Concordia
Hall Bldg. Cafeteria
1455 de Maisonneuve

DATE: Friday, Sept. 18
at 9:00 p.m.

ADMISSION: \$4.00 students
\$5.00 non-students



MY DOG
POPPER

ZOO '87 ALSO PRESENTS:

LESBIAN & GAY FRIENDS OF CONCORDIA "Wizard of Oz" BASH
Friday, Sept. 11--Hall Building Cafeteria 9:00 p.m. Admission: \$4.00

BILL "the Spaceman" LEE, U.S. PRESIDENTIAL CANDIDATE

Thursday, Sept. 17-- Hall Bldg. Room 110 at 2:00 p.m. Admission: \$3.00 students/ \$4.00 others

Ed.

GRAPHIC:
FRANK LINTZEN

Well, there you go. The most deliberately obnoxious editorial in the history of the universe and we only get one letter. One letter! I just can't believe it.

I'm talking of course about last month's editorial rant about speed-core where I managed to drag in just about every other form of 'alternative' music (except for garage and punk, my personal 'faves') for a roasting. I thought it only reasonable to expect a shitload of letters agreeing or disagreeing.

But we only got one. One. And that one from our own Zippy — and surely the world would have to have stopped and dropped all the metal mongers off if Zippy hadn't objected. So what's up with the rest of you? Did everyone agree? I know from personal comments that more people (at least those people that still talk to me) agreed with it than disagreed, which kind of surprised me, but I was hoping to spark a little debate...

But active participation seems to be a little difficult to generate, even though we've been getting weirder and weirder in an attempt to spark a little reaction. (Has anybody read the singles column recently?)

In fact, we were thinking of putting together a contest where people could send in what they think are the weirdest things we've done in the issue. And the person who picks out the greatest number of stupid comments would win something really spectacular — like going on a beer binge with Mr. Wonderful or something.

Not, of course, that we've sacrificed any of our objectivity, opinions or general coverage in an attempt to be weird. Quite the contrary, we've managed to step on multiple toes recently just because we refuse to do any press release journalism that seems to be all too common in the music biz, mainstream or alternative.

Journalists everywhere like the

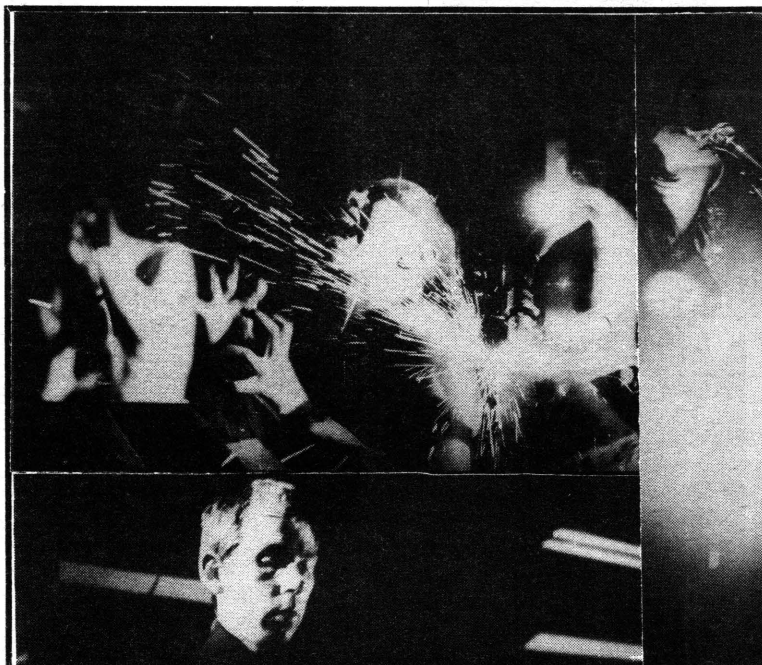
in-joke. In an incestuous community like the alternative music crowd it just kind of grows to monstrous proportions. So, if you're reading an article and it suddenly doesn't seem to make sense, don't worry — it probably doesn't make sense unless you know the joke. And the more you know of the scene and the more you've read the magazine, the easier the jokes will be to understand.

Some people call this stupid, we like to call it style.

After all, it's more fun to read a magazine with a sense of humour and which tries to involve the reader than one which presumes to pontificate and preach to its audience all the time. So welcome to the latest collection of opinions and in-jokes. Enjoy.

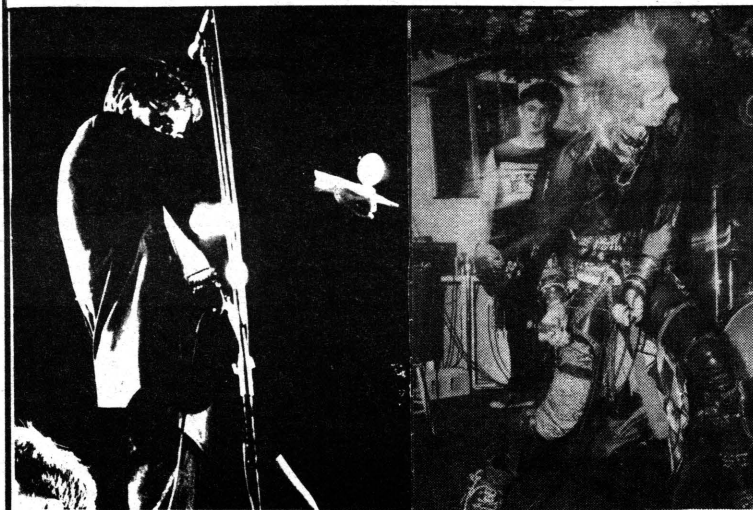
And, oh yeah, write a letter. The address is *RearGarde*, 778 Desnoyers, Montreal, Quebec H4C 3E2.

Paul Gott



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REAR
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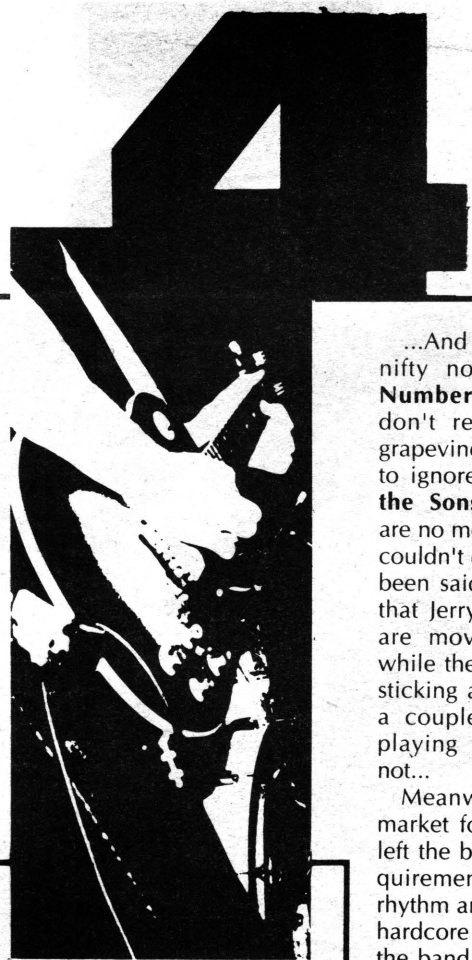
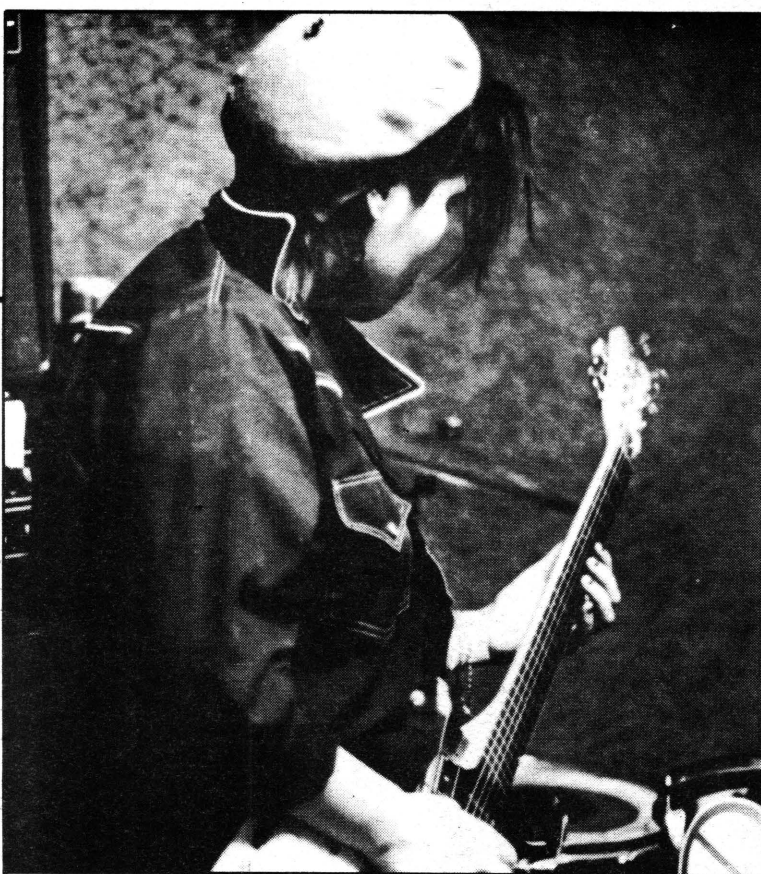


PHOTO: STEVE BEASSE

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the Original RearGarde

To the editors,

If imitation is the best form of flattery, I guess one should congratulate you for the latest issue of *Krak* (Radio-McGill's music magazine).

I first thought their editorial was strangely defensive. Looking at their new tabloid format and page design explained everything. Plagiarism is alive and doing well at McGill.

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Dear Mr. Wonderful,

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Love, Mack

Your local big-headed, woman-beater rock star!
P.S. Get a job. (A "real" one).

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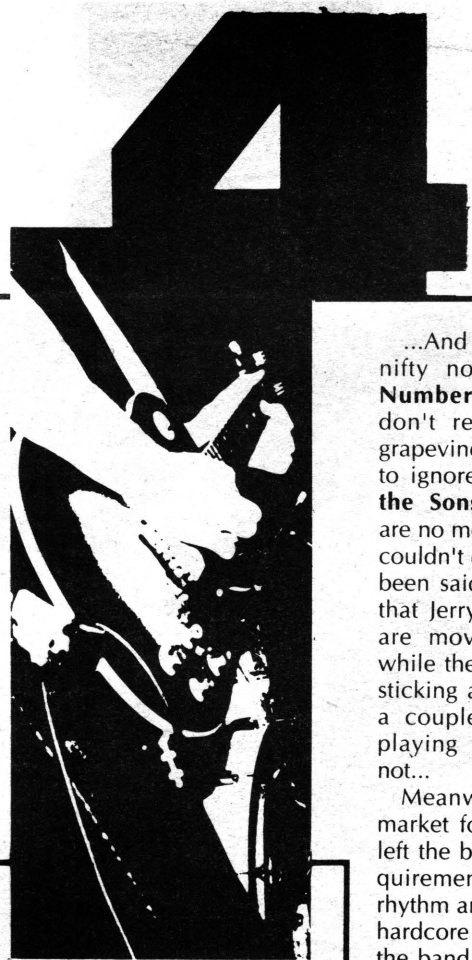


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(I was there. I had an amazing time. RearGarde editorial policy is not to edit opinions. I didn't — ed.)

And, speaking of big shows (gawsh we're so clever), those merry guys down at **OG** are putting together not one, but **TWO Voodoo Bar-B-Q's**. On December 3, they're planning the first non-Montreal Bar-B-Q for Toronto. And, December 19, they come back to Montreal and invade the Paladium with a bunch of those OG bands including **Voodoo**, the **Gruesomes** and the **Dik Van Dykes**, plus who knows who else might pop up. Jerry Jerry and Ray Condo were also going to play, but it seems they won't be making it.

It'll be an all-agers affair.

Screw You Tipper Gore Department. Yaaaaa! Mr. Jello Biafra is a free man once again as a California court ended up with a hung jury on charges that he was disseminating pornography to minors through the 'Penis Envy' poster included in the DK's *Frankenchrist* album. Seems that the old jurors wanted to convict him, but the young ones (seven of 'em) didn't and ended up walking home with signed copies of the poster. **Democracy 1, Fascism 0.**

The second annual **Black**

Wedge Tour is concluding this month and is already more successful than last year's. Bringing anarchy all across this great land, **Rhythm Activism, Mecca Normal** and the gang played upwards of ten gigs out west last month to crowds of up to 400 in Victoria with media coverage everywhere, even from those noted corporate types at the CBC...

...Rhythm Activism are playing more dates on the Black Wedge tour in southern Ontario early this month but will be back to play as part of the **Ultimatum Festival** at the Foutounes on the 14th. With a couple of additional players that night, it will be the biggest R.A. ever!

Dreaded Fate of ex-Popsters Department: Phyllis, ex-keyboardist of **Secret Act** is currently putting together an all-female oom-pah-pah band to play weddings and bar mitzvahs. If they wore lingerie on stage they could be just like NYC's Das Furlines, but that probably wouldn't go over very well at bar mitzvahs (with the parents, anyway)....

Listen 3 is currently being put together by **VOT**. This time around they're going only with bands with no vinyl — an admirable aim, hope-

The Double J breaking up? We hope not, but that Big Rumour Mill In the Sky is quite insistent.

fully the music will be a little more diverse as well...

In the video department, **Three O'Clock Train** premiered their *Train of Dreams* video at **Secrets** recently. A nice high-tech affair put together with the aid of the National Film Board, it's set to impress. Says Train spokesman Stuart Mackenzie, "Yeah, it looks like a real video." It was produced at the same time as the Train put together a

Welcome to an event that gets its own story because, apart from everything else, there is just so darn much happening at it: the Concordia Women's Centre benefit at the D.B. Clarke Theatre on September 11.

Featured at the show will be... Les Poules, modern music for nifty people; Faith Nolan, from Toronto with her own blend of blues and reggae; Bev Walker's folk/gospel/blues; Carrie Katz playing some of that neo-urban folk; Maggie and Janet with songs (hey, I just write what they tell me); dub poetry from Toronto's Dionne Brand; Kapilla Jain doing Indian Classical dance; and Toronto's Janine

Fuller with feminist performance art(?).

For those with a funny bone or two, there is Hysterical Women doing feminist comedy theatre, Pascale Malatterre, a stand-up comique and Shanna Dempsey from Toronto doing something that must be hilarious because it sounds so disgusting — "We're talking vulva." Hmm.

That's September 11 at 8 pm, Concordia University's D.B. Clarke Theatre, 1455 de Maisonneuve Blvd. W. Doors open at 8 and tickets are \$6.50 with all proceeds going to the Concordia Women's Centre. And, oh yeah, guys are welcome.

J.D. Head

Montreal Joins The Nettwerk



Nettwerk Records, home of Skinny Puppy, Moev, and Severed Heads, among others, has found a home of sorts in Montreal. The question is why does Canada's most successful, best organized, most credible indie label feel the need to set up a Montreal office?

In a word, the answer is visibility. Quebec has traditionally been a problem market — what works here doesn't necessarily work anywhere else and vice versa. Vancouver-based Nettwerk has had as hard a time as anyone breaking acts in this province. Enter Scott Burlingham, a Montreal freelance music writer, who has been slated to provide the human touch for Nettwerk in Montreal.

Now, radio stations, video show producers, and the press can expect Burlingham at their doorsteps with new Nettwerk releases and videos instead of those impersonal cardboard packages. Working out of his home on Bishop Street, Burlingham will provide the same services as his Toronto counterpart, Alan Nelson.

"Basically, this is a PR position," says Burlingham. "Nettwerk has worked hard at establishing a strong identity, a strong visual identity, so there's more to this than making sure the records are in the stores."

Nettwerk may be expanding with representatives in Canada's two major metropolitan centres as well as the label's flagship in Vancouver, and the Brussels-based representative who coordinates Nettwerk's work with Belgium's Play It Again Sam, but the label continues to play an active role in the day-to-day affairs of its artists. In a sort of David-and-Goliath scenario, Capital EMI distributes Nettwerk products, but it is the smaller label that maintains artistic control.

"Signing a distribution deal with a major label can do a lot of good or it can destroy the product. Nettwerk has used the Capitol EMI connection to its advantage. For example, Grapes of Wrath (originally a Nettwerk band) is now signed to Capitol. They were able to use Nettwerk as a springboard and the distribution deal definitely helped," says Burlingham.

Nettwerk's catalogue continues to grow in international proportions. In addition to Skinny Puppy, Moev, and Australia's Severed Heads, Nettwerk has signed Pretty Green, The Sound, and the Water Walk; from Belgium come Front 242 and Dole; from Australia is SPK who recently preformed in Montreal as well as Chris and Cosy from England.

"Nobody's getting rich at Nettwerk. That's not the top priority. It's just a very good Canadian independent label whose growth can be compared to 4AD's in the UK. They've worked very hard to be where they are," says Burlingham.

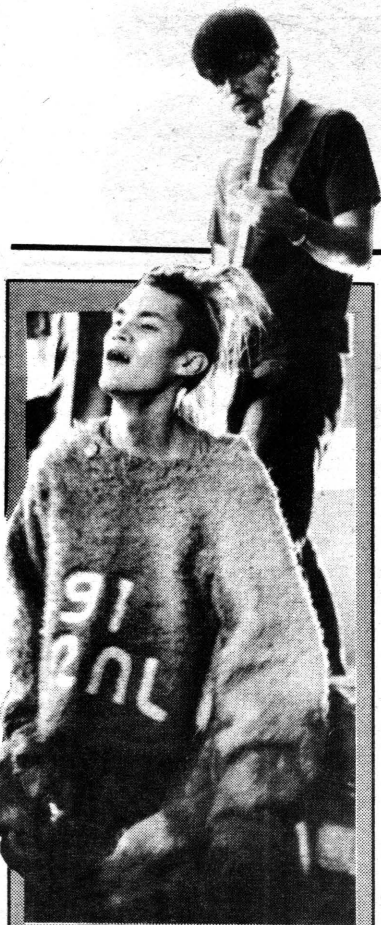


Labour day weekend will see the return of **UKASE** to Montreal's clubs. They are regarded as one of London, Ontario's "top downtown bands".

This will be their fourth visit to Montreal for this 5 piece band. Their style of music ranges from the late 60's punk of Iggy & the Stooges to early 70's of David Bowie with some Cramps thrown in for good measure.

They have just finished work on a video which should be seen in a few months on video shows across the country. UKASE (some sort of a Russian word, pronounced UK'S) will be playing Sunday September 6 at the Cite Campus for free and again the following night, September 7 at Foutounes Electriques. Copies of their 4's (*Runaway/The Rain*) will be on sale at the door at both their shows.

Warren Campbell



Yo! Go To The Show

Yo.
Heavy.

Musical extravaganza. (Oops, too many syllables). Well, here we go with what has got to be the heaviest show of all-Canadian talent ever put together in the history of the universe... give or take a couple of eons.

First up we have **SNFU**, from Edmonton, a way rad band that gets my vote as the number one hardcore band in Canada... dammit, the World! Great stage show too — watch Chi Pig jump, watch him dance, watch him throw inflatable watermelons into the crowd, listen to his terrible jokes. Good hard-drinking fun.

Next up, the **Dayglo Abortions** (speaking of heavy drinking). Stupid, stupid hardcore. Funny funny band. Their first show here in a loooong time (ever? — maybe). Their first LP was amazin', the second is on its way. Catch 'em while they're here or you'll be sorry you missed them when they become megastars and all drown in Dudley Moore's swimming pool during a wild cocaine party.

Headlining: Montreal's very own speed-metal kings, **Void** (speaking of heavy). I dunno, just what do you say about these guys? Three records, shitload of fans, sales, European tours and record label. Sounding heavier and more hardcore than most hardcore bands nowadays. And, on top of all this, they just don't play in Montreal that often.

Oh yeah, it's all happenin' at the Spectrum, September 6. It's \$13.50, but what do you expect from the Spectrum, anyways? Starts at 8:30 (that's what everyone says).

Be there.
Yo.

J.D. Head

the high price of admission — \$13.50 as opposed to \$4.50 last time they were in town. I agree that pretty soon it'll be cheaper to go see Tina Turner than a good hardcore show. But what are the bands going to do? If they can get the crowds, there's nowhere else to play, and the Spectrum costs a bundle to rent. What this city needs is a good downtown medium-sized venue...

Better Youth Canada records, better known as **Gubby**, has moved to Montreal from Edmonton. He's lookin' to get demo tapes from bands for possible promotion and future stardom, or something like that. Send to Gubby, P.O. Box 94 Station Place des Arts, Montreal H2Y 3E9. In the meantime, he informs us that Dave, that beeg bass player from SNFU is now out on his own with a band called **Love's Laughter**, influenced by early Killing Joke. And Edmonton's **Down Syndrome** has lightened up on the politics but not the music, and changed their name to **Big House**.

It's a **Capitalist World We Live In Department**: Silly gifts you can now give to your parents on their birthday: **Jerry Jerry** nightclub-gold matchbook covers and **SNFU** fridge magnets (I want a couple of those). Future possibilities: **Three O'Clock Train** rolling papers...

...the **Doughboys** are back from tour and their album is awaiting pressing... the **Asexuals** are back in town and working on their third LP... **Weather Permitting's** second LP is in the can awaiting money for a pressing... the **Darned's** first LP, *Hoarse Opera* should be ready in the next few

months...

Condition has lost a sax player (something about wearing suits on stage) but gained a video grant. They got something silly like eleven grand so hopefully we'll see some more local talent on *Music Vision* soon...

Boy Are Americans Stupid Or What Department: Our own syndicated radio show, **Music Underground Canada** has run into censorship south of the border. Trying to extend the show south brought the show head-to-head with their radio watchdog, the FCC. Seems that you can't say nasty words, even on FM, that might offend any of the smaller-minded middle class folks in the audience who are flipping the dial. So groups like TO's **Bunchofuckin-goofs** just can't be played. **Democracy 1, Fascism 1**.

Montreal's own **Vovoid** is heading out on a European tour in November, ending up in Germany (West) where they'll be recording their fourth album. According to drummer **Away**, it's a concept LP about improving society to match technology and should be a tad

more on the Hardcore side than their last release, *Killing Technology*...

...Yes, it's on for sure: **GBH** from England and the **Accused** from Seattle are happening at the **Black Light** on September 11. Be sure to get there early — doors open at 7:00 — 'coz the show is goin' to be over by 11 so the regular metal mongers can get their stuff on once again...

Newest Club on the scene: The Floor Shaker, 22 St. Paul East. Good luck and keep truckin' folks.

Next, we have the new-but-not-really band department. The **Laughing Khadaffis** are a Cramps-type thingy, originally from Fredericton, who played a couple of gigs in August. Now they've broken up. Lead singer Peter is looking to form a new band... **Leroy and the Tour Guides** are a new garage-thrash band who played a couple of gigs in August. Now they've broken up. (Gee, this sounds familiar). Leroy's off to France for an indefinite period and there is talk of the band meeting him for a tour of Gibraltar. Hmmm...

Finally, good-bye to **Tatou** as a bar for bands. It's the end of the only mexican restaurant-alternative music bar in the world. It should resurface as a nightclub soon...



The Darned's Hoarse Opera is still in production tho' the band has had to mortgage everything but their drum set to do it.

If you have any info you'd like to see here, drop us a line c/o Rear-Garde, 778 Desnoyers, Montreal H4C 3E2.

Band OK

Okay, enough already. The rumour mill — legendary rumour mill — has been working overtime recently on Ray Condo. Everyone has been saying that Ray and the Hardrock Goners are splitting up an going their separate ways. Well, it just ain't true. Not exactly any-ways...

Ray is heading off to Vancouver on a vacation. That's it. And he *should* be back.

"Now that the new LP's finished, I need a sabbatical," says Ray. "When the album looks like it's coming out, I'll come back. For now, I'd like to check out the coast. I like to keep moving. Keep fresh."

What's delaying the album is Pipeline records waiting for enough cash and a good time for the release. When it does come out it'll still have that lovable high-energy roots-rock sound, but "It's a little zanier, full of nice little surprises," according to Ray.

As for the West Coast trip, "I'm a year late getting out of here," says Ray, heading back to the land of his birth. (Why does this sound like a National Geographic special?) And, as for Montreal, "Of course I'll be back — this is my second home."

Paul Gott





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Every time I'm in Toronto it's standard to make it down to Record Pedlar and Vortex Records to check out the latest cassettes and 45's from the Toronto area. With that shopping goes the usual magazine pickups like the *Now* and *Nerve* magazines and the *Pig Paper*.

The *Pig Paper* is usually one sheet and two-sided. On any copy of the *Pig Paper* you'll find, usually one man's opinions on television, religion, politics, radio and music, especially music.

The *Pig* empire is led by Gary "Pig" Gold who will offer subscriptions to anybody just drop him a line for details. He has done 30 *Pig Papers* since 1975 and also does a column called *Pigshit* which can show up just about anywhere. To understand *Pig's* views just understand that he feels that Canada's most important contribution to the rock music world is *Deja Voodoo*.

The layout of the sheet is cluttered to say the least but is an easy read and full of information and fascinating stuff to read. To receive your own copies of the *Pig Paper* just drop him a line c/o *Pig Productions*, 70 Cotton Drive, Mississauga, Ontario L5G 1Z9

Warren Campbell

A Sporting Affair

This summer's epic softball struggle between Og Music and Primitive Records wound up with the Og team clearly in control, after a rough start.

The series' first couple of games were 24-6 laughers for the Primitive types, but then Og improved by leaps and bounds. By the fifth game (a 12-10 Og victory), dispirited Primitive players were deserting the team in droves.

The Og team, a nucleus of *Deja Voodoo*, various *Gruesomes*, and occasional *Hardrock Goners*, augmented by friends and relatives, suffered from only one serious problem — a complete lack of talent.

Primitive was led by Edouard and Denis, big cheeses at the store, who recruited a gang of young hooligans and thugs who knew rules and stuff.

Once the Og team got their stuff together, however, the Primitive guys found it necessary to bring in new, bigger and more talented players. Eventually even that couldn't help them, though, as they had to beg Og to play well into the night just to make the scores respectable, and insist on all games being on their home field.

Central to Og's later successes was a decision to make *Voodoo* drummer Tony Dewald pitcher, as his garbage-ball delivery goaded Primitive types into swinging at anything, and keeping him out of the outfield prevented him from having to catch, throw hard, run, or do anything difficult at all.

Gerard Van Herk

MUing Around With Deja Voodoo



For an episode of *Music Underground Canada*, I dragged down Gerard Van Herk and Tony De-wald of *Three O'Clock Train*. oops... *Deja Voodoo*, for an interview. We sat and chatted for about an hour even though I hadn't eaten yet that day.

RearGarde: First off where did you get the name?

Gerard: Uh oh that's one of those questions you're not supposed to ask.

Tony: It came from a review I read in *New York Rocker* and I was reading it and it said listening to this tape gave their reviewer a strange sense of *Deja Vu-doo*...

RearGarde: I'm not talkin about *Deja Voodoo*, I'm talking about Van Herk... it sounds foreign to me.

Gerard: Oh, ya, ya... I picked it up used, O.K.

RearGarde: You guys just got back from Europe right? Tell me about it.

Gerard: It's full of foreigners.

Tony: Ya, every country's got a diffent bunch of them.

Gerard: Every country thinks that everybody else is a foreigner actually every city thinks everyone else is a foreigner, that's one of the things that we didn't like about it. It was O.K. but they have bad European attitudes toward everything and they'll never make it in the twentieth century because they don't have their act together like, say, Canadians or Americans. Especially the British.

Tony: So there.

RearGarde: So what countries did you visit?

Tony: Everywhere except Norway and Liechtenstein.

Gerard: Ya, and ever since we got back everyone asks us 'did you go to Norway?' 'Did you go to Liechtenstein?'

RearGarde: So you went to Monaco.

Tony: No, where's the other place...

Gerard: We didn't go to Luxembourg. Luxembourg's a real country and we didn't go to San Marino. I don't think our rail pass was good in San Marino because they don't have trains.

Tony: We went to everywhere we went to and didn't go anywhere we didn't go to.

Gerard: We didn't go to Hungary because he'd get drafted.

RearGarde: Why?

Gerard: Because his dad's Hungarian.

Tony: My parents never bothered to say goodbye when they were leaving.

Gerard: They left a note... "feed the cat".

RearGarde: What would have happened if he had never left?

Gerard: The cat would have felt a lot better.

RearGarde: Who would you have been playing with?

Gerard: Someone better probably.

RearGarde: When you were in Europe did you do the Corey Hart thing and hang out in record stores and sign autographs?

Tony: We did a show in a record

store.

Gerard: Hey, Corey Hart came into the café where we worked...

Tony: Ya the girls freaked out. It was amazing.

Gerard: Everyone went wiggy.

Tony: He died yesterday didn't he?

Gerard: No he collapsed from exhaustion, there's a euphemism for you, he collapsed from exhaustion. Hey Corey you're exhausted, that needle in your arm looks exhausted.

RearGarde: Are you going to open for him when he plays in Montreal?

Tony: Ya, right. We've opened for every other junkie in show business...

RearGarde: Wait a minute — you're calling Corey Hart a junkie?

Gerard: No, no, no. Actually at the café we used to work in this idiot used to come in every afternoon, his name's George, we called him George the Idiot. He would come in and say 'so how's everything in music?' I'd say 'eh... O.K.' and he'd say 'you know you guys could be famous like Corey Hart but...' and he'd go into all these reasons why Corey Hart was famous. It was sort of a combination of the Kennedy Conspiracy Theory and his mother sleeping with lots of people. Actually Corey Hart is famous because he has lots of money. I think that's why Luba is famous too.

Tony: Luba, sleeps around?

Gerard: No, the drummer has lots of money.

RearGarde: Luba's not around anymore, is she?

Gerard: She looks pretty round to me... boom tish.

RearGarde: I heard a rumour you were going to record with a band.

Tony: What?

RearGarde: Someone called CRSG and said that.

Gerard: Ha, some guy's sitting a round bored, let's phone CRSG and give them rumours. We have recorded one song though as a band. It was with some of the guys from the **Dayglo Abortions** and one of the guys from the **Electric Bananas** and some other people. It's called 668 — *The Neighbour of the Beast*. It's about a guy who lives next door to the devil. What is it — "668, the neighbour of the beast, 665, just across the street". It's good for a laugh to listen to, but I wouldn't want anybody to pay money for it.

RearGarde: What about Midnight Records, what happened to them?

Tony: They're ugly and awful and they owe us lots of money. They owe everybody lots of money. If you know anybody who's large and beats people up for money then we shall surely pay them.

RearGarde: Stay away from Midnight if you're in a band?

Tony: Or if you're going to buy things from people who rip off bands and you feel no conscientious objection then go ahead and buy things from these fuckin' assholes. These guys owe us a major chunk of money that represents a lot of hard-earned time for us...

Gerard: ...hard-earned time? It took us eight hours to record the

album.

Tony: Ya, but this was money we could have used to record other bands. I'm having trouble being able to sleep at night and stuff like that.

Gerard: Oh, yeah. Tony hasn't slept for years because Midnight owes us money. You walk down the streets in Tony's neighbourhood and people hear 'ruff, ruff, snurffle, snuffle' and they go what's that sound and his neighbours go 'that's Tony' and they go 'fuckin' Midnight Records'. He lives upstairs from Elvis by the way.

RearGarde: I thought Elvis was dead.

Tony: This is a different one. This is the real Elvis.

Gerard: This is the skinny Elvis.

RearGarde: Was this one in movies?

Tony: He was in home movies, but they were dirty.

RearGarde: What's coming from Og?

Gerard: The new *Deja Voodoo* album which is not that new really in the sense that it's just a grabbag of stuff that hasn't appeared on our albums before. Also *It Came From Canada Vol. III*. They'll both be out in late August. After that will be the new **Gruesomes** album.

Tony: It will be called *Threat or Menace* and then there might be a sludgebilly All-Star album...

Gerard: ... with different Sludgebilly bands from all across Canada. We might even put out an album by the **Dik Van Dykes**. They are the only band from Hamilton who aren't jerks, actually I haven't heard them all so I won't say that.

Tony: They're really good.. They're a cross between us and the Ramones and the B-52's. They're also the tackiest band in the world.

RearGarde: What's the new album going to be called?

Gerard: *The Worst of Deja Voodoo*.

RearGarde: It's all old stuff, right?

Gerard: It's all been recorded recently because some of our stuff sounds like it has been recorded on scotch tape.

Tony: It was recorded in a shack in Ville St. Pierre.

RearGarde: It's all stuff off of your *Gumbo* cassette?

Gerard: Ya, we're getting a lot of people asking for *Gumbo* and we just don't have the time to sit at home and make 300-400 copies of it. A lot of stuff off that and some stuff we've done live and never recorded like *Raised by Wolves*.

RearGarde: If you had never put out all of those albums then think of all the other sludgebilly bands that would never have existed.

Tony: Ya, maybe those people would have never looked at music in a way that they could do it too.

Gerard: If, after listening to us, you cannot believe that you can play music then you must have no self-confidence at all.

Tony: Ya, if two geeks can do it, so can any band.

RearGarde: Do you guys have talent?

Tony: No.

Gerard: Not as musicians.

RearGarde: Just at serving coffee and making sandwiches?

Gerard: Ya, 'Hey you, sit' down out there.'

RearGarde: What are the Voodooos going to be doing in ten years?

Gerard: Definitely not doing Voodoo. Actually I said once in an interview a long time ago for some fanzine about Natural Foods in Ottawa, that if we were still doing Deja Voodoo I would only be doing Deja Voodoo if we were wearing fat Elvis suits.

RearGarde: So how long will Voodoo last?

Tony: Till it's no fun.

RearGarde: but in ten years you're definitely not going to be doing it...

Tony: ...we're extrapolating.

RearGarde: Huh?

Gerard: That's O.K., they can't see — it's radio.

RearGarde: So when?

Gerard: We don't know.

Tony: There's still some things we want to do.

Gerard: It's not like the putting out of an album is the big wankowanko stay up all night losing sleep thing it used to be. We have to go where no sludgebilly band has gone before.

Tony: Like Japan.

Gerard: And New Zealand, places like that.

Tony: Did you read the other day that the average sheep produced 19 litres of methane gas every day?

Gerard: Wow, so if we got a methane powered sludgemobile then we could go to New Zealand.

Tony: One sheep can run your car for three or four kilometers every day.

Gerard: So if you wanted to go 300 kilometers then you could tie a hundred sheeps' bums to the back of your car. Holy cow, you could see this motorized flock of sheep coming down the road.

RearGarde: Is Deja Voodoo and Og Records a living?

Gerard: It is now. We just quit our day jobs.

Tony: It pays slightly less than welfare.

Gerard: It pays the bills as long as we don't have many.

Tony: Doesn't pay any of the Tom, Dick or Harrys.



RearGarde: So what will you guys do when Deja Voodoo is over and done with?

Gerard: We have a lot of ideas, stuff like a national magazine would be nice. Maybe a movie like *Urgh! A Music War* for Canadian bands.

RearGarde: Og, *A Music War*.

Gerard: Now there's a thought. Maybe in the long run open a club or something, where they do it right...

RearGarde: How would they do it right?

Tony: Not doing huge amounts of

cocaine all the time.

Gerard: Ya, maybe putting money back in the club and not up one's nose. We'd open up places that are restaurants in the day and nightclubs at night. After all, nightclubs in the day would be stupid.

RearGarde: Alright, if you could be any home appliance, which one and why?

Gerard: We've been vegetables. I only own two so...

Tony: A fridge because it's the coolest.

Gerard: Is a wall an appliance?

RearGarde: No.

Gerard: So, what's an appliance?

Tony: A chest of drawers?

Gerard: That's the 'dullest thing you could be. A solar-heated waterbed, because it's stupid.

RearGarde: You could be a sheep-methane powered waterbed.

Gerard: Ya, if it got too cold I could tell the sheep to fart.

Interview conducted by
Warren Campbell.

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Another Great Band...

Here we go again plugging a great Canadian band that shouldn't need hype because they're just so darned good. But...

Jr. Gone Wild joins in the great Edmonton invasion of Montreal. The Edmonton top three are here - Jr., SNFU and, well, Jerry Jerry's been hanging out for a while. All great, all different, and you can catch Jr. Gone Wild at a number of gigs all over town.

They're playing September 1 at Secrets, the second at Fourfournes (backing up the Lyres), the tenth at Club Soda with the Sons of the Desert and BAB and the eleventh and twelfth at the all-new Floor Shaker.

As for the sound, I've said it before and I'll say it again; good melodic 60's stuff with just enough cliches worked over with fuzz and grunge to make it a veritable joy to behold. Or something like that.

Their LP has kind of a cleaned-up version of their live sound, so I don't like it as much, but I've got it on the turntable right now and it's got me bouncing around the living room. Which reminds me: Gubby of BYC records says that Jr. have sold only five albums in our fair city. Three are in this apartment. SO JUST WHAT THE HELL IS WRONG WITH YOU PEOPLE, ANYWAY? Buy it, dammit.

Paul Gott

Front cover photos for June and August issue by **Steve Doucet**. Groovy Religion pics in August issue by **Peter Eicher**. Teenage Head pics in August issue by **Denise Lafontaine**. Honest to Gottness, we'll never forget again.



Falco Fun

Poodles on the Main are expanding their booking policy for bands. On the 21st of September, rockabilly/wreckabilly band Tav Falco & the Panther Burns will be the first out-of-town act they bring in.

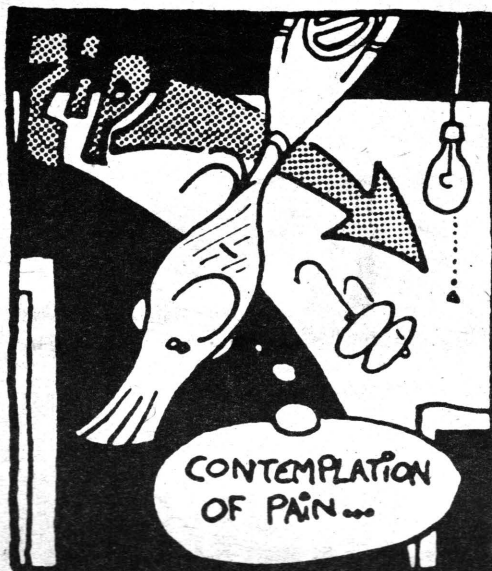
Tav Falco & the Panther Burns, out of Memphis, Tennessee, began back in 1979 with singer Tav Falco and ex-Boxtop guitarist Alex Chilton fronting the band. They will be featuring material from their three records and several cassette-only recordings. These days Chilton doesn't tour with the band but does help in production and guitar-playing on the albums.

The shows will begin at 10:00 and the band will play two sets. There will be between set entertainment from Ted Cash and his Houserockin' music. This will be their debut show in Canada.

Tickets for the show cost \$8.50 in advance and \$10.00 at the door and are available at Dutchy's, Cheap Thrills, and Re-bop or at the club.

Warren Campbell

Stoke'n'Stuff



Robert Mondoux

THE SHEER, TITANIC IMPROBABILITY OF A BANANA PEEL FINDING ITS WAY INTO THE BACK OF MY LINEN CLOSET SIMPLY BOGGLES THE MIND...



FILLER



I was reading the other day that some comedienne named Martha Raye is suing David Letterman over a remark that she uses condoms. I think she's the one that does denture commercials but I'm not sure. Anyways I've decided I'm going to try and get in on this so here I go... I say that Peppermint Patty of CHOM has dentures. Maybe she'll get offended and sue me. If she is offended then she can contact me through RearGarde.

Back to our regularly scheduled column. During the Just For Laughs festival I was able to run off a bunch of interviews with some of the comedians. The first one I'm going to write about is my twenty minutes with the guy I thought was the star of this year's festival, **Richard Belzer**.

Belzer began back in the early seventies with the National Lampoon troupe and appeared on a few of their early albums. He was involved in some of the behind-the-scenes writing that went on when people like John Belushi, Dan Akroyd, Larraine Newman and Bill Murray began on Saturday Night Live.

Since that time he has continued to do stand-up spots on network TV as well as appearing in *Scarface* and a new movie that'll be out soon called *The Wrong Guys*.

He's been doing stand-up comedy for fifteen years now and he hopes to never give it up. "I'm going to keep doing it for as long as I can 'stand up.' Hopefully, I can stand up as long as Henny Youngman has."

His shows have been described as outrageous and just plain funny. As Belzer describes it "What I like to do most is discover things that the audience says and improvise off of that. It's the most exciting thing for the audience as they know it's being created on the spot and it's the most challenging for me so everyone wins in that situation."

Outside of his live shows he's done a lot of work on radio and in fact is starting a weekly radio show that will be syndicated throughout the United States soon. "It'll be a one-hour weekly show with sketches, interviews, stand-up comedy and some of the top hits of the week. It'll be distributed by Westwood One and will be called *The Richard Belzer Show*."

He's not a big fan of the Howard Stern type of radio where the humour is "forced" and not much of any value except to the same people who tell space shuttle jokes.

Belzer thinks that people are now getting more exposure than ever to the world of comedy. "Partially due to television. It's a very exciting time. I'm sure there's some cultural underpinning to it. It might be like films were an escape during the depression. In America things are spinning out of control, like the economy, Wall Street, religious leaders and political leaders. People are turning to comedy for distraction and comfort."

He likes the idea of the festival in Montreal and thinks that there should be more throughout the world. "Even people in this city who don't normally go to shows will have hopefully heard about the festival and try and follow it."

After all of his work with the Comic Relief group he does have some interesting complaints or suggestions for the Just For Laughs people. "The only suggestion I would make to the heads of these things is to take part of the money and choose a charity like the homeless or AIDS. That would help the image of what we're trying to do. Laughter is a very curative thing and scientifically we're using humour to cure people. I think there's a definite advantage over pure entertainment which should be exploited to it's fullest."

Another idea he had for the festival was to take a block of 50 seats and distribute them to the less fortunate. He feels that most performers wouldn't mind taking less money for something like this. "Ten percent is not a lot of money off of our fee."

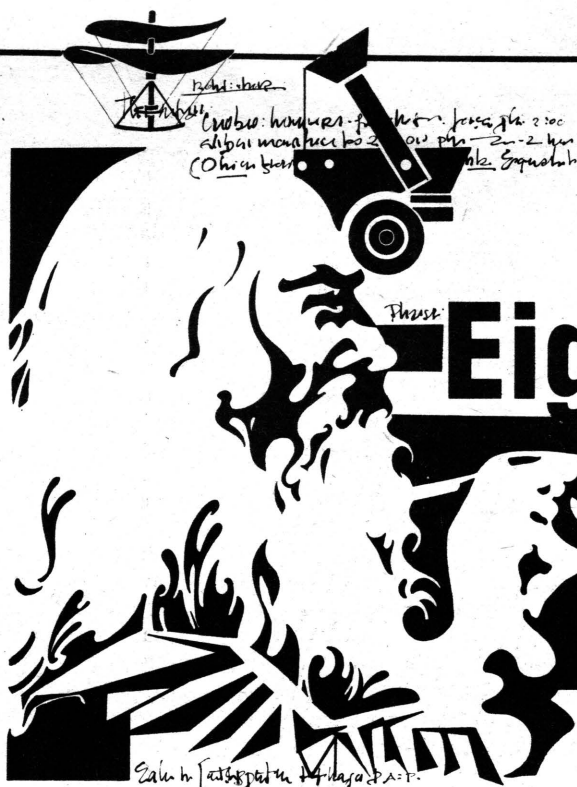
I asked how willing would he be to give a portion of his fee for groups and he said that "occasionally when I do a concert part of the money goes to Comic Relief, I'm proud to be able to do that."

Besides Comic Relief he has worked for Amnesty International. "I work for charities but I'm careful not to dilute myself or the charities I work for. I primarily stick with those two because they're very legitimate and everyone knows where the money goes and everything is accounted for."

Belzer has not only done work for the homeless in America but also brings it up in his act once in a while. "I feel strongly about the homeless in America. I think it's deplorable and I think a lot more can be done about it."

Comic Relief was set up for that specific purpose and after the success of the first show they will be doing another one on November 14 at the Los Angeles Ampitheatre. Belzer will again be a part of that show, "I'm flattered that they've asked me to come back."

Warren Campbell



On The Eighth Day

by Reverend Bob

Hi friends. You know, the Bible is a truly wonderful thing. It tells you all about emancipation, fornication, self-flagellation, stupefaction, revolution, and adulteration. Put all these elements together and you have the basic knowledge of *How to Put Out a Record*.

There are three ways to get on vinyl. Either a) sign on to a major corporate label, while still retaining your musical freedom, and besides, "I'm an Artist, I have Artistic Freedom, so Fuck You."; b) sign up with an independent label or c) go out and do it yourself.

This is for those who choose c). For anyone thinking about putting out vinyl, the first and most important step is to take stock of the resources at hand. Namely, time energy to do things properly, and casholas. If you've got lots of both, you're laughing.

It's vitally important to know exactly what you want before you step foot in the studio. Do you want to get some hot-shit producer, or will you produce it yourself? What sort of studio do you want? Do you crave the mega-buck 64-track omni-recording experience a la Rush, Bad Brains? Will your simple CRSG-type 8-track set-up fill

your artistic cravings? In general, the more tracks per studio, the more expensive the studio. It is possible to achieve quality recording from an 8-track, though a lot of this depends upon your choice of recording engineer.

The recording engineer is the person who can make or break a recording session. No matter how hot the sounds are coming from the instruments, if they can't be captured on tape properly, it's all been a waste of time. It's necessary, then, to have clear communication between the band and engineer. It's a good idea to have the engineer sit in on a few practices before entering the studio. It's also helpful to have the engineer listen to similar-sounding records you would like to end-up with.

The band itself should have a good idea of the kind of sound they want their recording to have. A lot of valuable (and expensive) studio time can be saved if everybody's clear on what end result is being strived for.

To this end, hours and hours of musical practice are essential. It's a whole heck of a lot cheaper to practice at your local, rather than in the studio. If you're not tight before going into the studio, forget it. Take up plumbing.

All right. So you've practiced your guts out. Your guitarist's fingers are bleeding. Your singer's coughing his/her lungs. Everything's primed. Your rock'n'roll juggernaut is ready to rip the rock'n'roll highway to pieces. There's just one thing. Money.

Recording ain't cheap. Studios

usually charge hourly rates. In Montreal, the cheapest is CRSG, which charges \$12 per. This includes the cost of the supplied engineer. At other studios the hourly rate is higher, and the engineer costs extra.

Food. No backstage deli trays in the studio. When you're hanging around for up to days at a time, the food expenses just pile up.

Drugs. Vitamin C is expensive these days. If the band usually plays out stoned, don't change for the sake of recording.

O.K. You're rich. Here's how the recording process goes — drum track, bass track, guitar track, then vocals. Doesn't sound like much. It is. This initial recording time can last from a few days to weeks, even to months. It all depends on how complicated your material is, how much cash you have, and how efficiently you work in the studio. The result of the initial studio work is the rough mix.

Outside the studio, listen to the rough mix, and determine just what needs to be done in the final mix-down, to achieve rock'n'roll nirvana on vinyl. Extra vocal tracks can be added. Guitar thangs can be inserted. Each track can be electronically enhanced to achieve that special sound. Sounds like heaven. The process itself involves long hours or listening and re-listening to each note of each song. You'll hate all your songs by the end of it.

When you are doing the final mix-down, remember that everybody doesn't have the state-of-the-art megaspeakers of the studio. It's a good idea to do the mix using cheap Radio Shack-type speakers. If it sounds good on those, more than likely it'll sound good anywhere.

You're finished recording. The final mix is complete. You've bought the special 2-track tape of the finished recording from the studio. Another \$50 spent. You've spent all this money, and all you have is this stupid tape that no-one can hear. Time to go to the mastering plant.

The mastering plant is where your 2-track tape is utilized to make metal lacquers. These metal lacquers are then sent to the pressing plant. First, you need more cash.

Expect to pay at least \$125 for each side of the record, plus up to \$100/hour for the engineer, in the mastering process. Then add to this your friendly neighbourhood tax, and forget about eating for a while.

All right. You've finished recording, the mastering is complete, hundreds of dollars have been spent. Now what?

Time to take a break. Next issue, how to put together album cover artwork, the pressing plant, and record distribution.

But that's a completely different story.

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VOGONS

THE SPARTIES

God Made A Record

10

CRSG 89.1
89.1 FM

TOP 30

W	LW	TW	Artist	Album, Cassette or 45	Label
6	3	1	Cramps	Rockin' Reel n Auckland New Zealand	Vengeance
3	1	2	Sonic Youth	Sister	SST
7	2	3**	Failsafe	Failsafe	Independent
6	5	4	Big Black	Heartache	Touch And Go
3	16	5**	Skinny Puppy	Cleanse, Fold and Manipulate	Nettwerk
2	29	6	Mojo Nixon/Skid Roper	Get out of My Way	Enigma
—	—	7*	A Neon Rome	New Heroin	Fringe
2	4	8	Last Exit	Last Exit	Enemy
4	12	9	Henry Rollins	Hot Animal Machine	Texas Hotel
2	7	10	Joe Ely	Lord Of The Highway	High Tone
2	22	11**	4 Guitaristes D'Apocalypse	Tournier Mondiale	Ambiance
8	9	12**	Jerry Jerry	Battle Hymn Of The Apartment	Pipeline
—	—	13	Phantom Tollbooth	One Way Conversation	Homestead
10	10	14*	Nomeansno	Sex Mad	Psyche
7	15	15*	DOA	True North Strong and Free	Profile
—	—	16	Live Skull	Live Skull Live	Homestead
2	8	17	Fuzztones	Live In Europe	Right Side
2	14	18	Wire	The Ideal Copy	Mute
3	18	19	Dead Milkmen	Bucky Fellin	Enigma
re.	—	20**	Ripcordz	Greatest Hits	Gott'cha
—	—	21	Various	Smack My Crack	Giorno Poetry
—	—	22	Pop Will Eat Itself	Poppie Cock	Chapter 22
2	11	23	New Model Army	New Model Army	EMI
re.	—	24	My Dad is Dead	Peace, Love And Murder	Birth
11	19	25**	Fred Frith/René Lussier	Nous Autres	victor
10	25	26	Rhythm Pigs	Choke On This	Mordam
5	13	27	Lillian Allen	Revolutionary Tea Party	V To V
5	26	28*	Decade of Dreams	Wild Colloquial Boy	DTK
9	24	29	Suicidal Tendencies	Join The Army	Caroline
3	23	30**	The Now	Presently Here Today	Circle

Bubbling Under:

The Solis, Garnet Challenger Connection Band*, Vent Du Mont Scharr*, Enigma Variations 2, Mark Lane, Wailing Ultimate, Norman Iceberg*, Lily Blackwater*

Reggae/African Top 5

1	Lazo	Satisfaction Guaranteed	Spynn
2*	Lillian Allen	Revolutionary Tea Party	Verse to Vinyl
3	Various	Soweto Never Sleeps	Shanachie
4	Lee Scratch Perry	Time Boom	On-U Sound
5*	Sattalites	Live Via Sattalites	Axe

Jazz/Blues Top 5

1	Last Exit	The Noise of Trouble	Enemy
2	Gil Evans	Priestess	Antilles
3	Cabo Frio	Cabo Frio	Zebra
4	Michel Petrucciani	Power of Three	Blue Note
5	Sonny Sharrock	Guitar	Enemy

Re indicates a re-entry onto the charts

** means it's local stuff

* Canadian Content

The CRSG top thirty is lovingly compiled by the CRSG music Directors. Is Death Dog a hound, or a retriever?

CRSG 89.1
89.1 FM

TOP 30

RECORDING

ing on heroin. * ECSTASY OF IGNORANCE *
N.R.A.K.K.K. - baby jesus looks like elvis o
ITY WITH THE LIVING DEAD * girls are swe
NEGATIVE GROOVE * fuck face city

CAPITALIST

TeenAGE HEAD

CAN'T

STOP

SHAKIN'

RIPS MY LIPS

GE WITH YOUR DOLL
DON'T START ME TALKIN'

Alright, so I'm in London, Ontario and in search of someone from **63 Monroe**. They, for the uninitiated, are legends of both the London and the Canadian punk scene and are ground breakers for some of today's bands.

Finding Steve Stunning, lead singer of the band, turned out to be quite a challenge. First I had heard he was in charge of the Key West Club in London. After being told I could find him at either the Rideout Tavern or the Brunswick Hotel, I checked out both places to no avail. I figured my chances of finding Steve Stunning were as remote as Kuala Lumpur.

I settled in at the Brunswick Hotel to mull over my fate among a crowd that had to be an average age of 65, including one old man who was wearing a 63 Monroe t-shirt. I almost had my nerves up to ask if he knew where Steve Stunning was when I walked Mr. Stunning himself resplendent in chains, dozens of bracelets on each arm, at least five earrings in each ear and clad in leather from neck to toe.

The following is kinda a sum-up of our conversation the next morning after having too many beers the night before.

63 Monroe began nine years ago, with only Stunning left from the original band. Their original drummer was Peter Lambert who went to England to play with **Lance Lariat** who were a rockabilly/shuffle band and he later played drums on the **Angelic Upstarts'** second-to-last album. As far as their last guitarist goes "he just sits in his basement now, he's on his basement tour," jokes Stunning.

Since their inception in 1978 they have released two albums (*NFG* and *Stinkin' Out The Joint*) as well as two singles (remakes of *Henry VIII* and *White Christmas*).

NFG came out in 1980 and side one was recorded live at the Cedar Lounge in London while the other side was done in the studio and included a faithful cover of *Teenage Kicks* by the Undertones. The live side was recorded in one evening,

"We just kept playing, we were doing the songs we were recording over and over."

The night was not without its problems as Stunning ran into vocal troubles which can be heard on the album. "That was the night I burned my voice out and someone told me that I could get my throat back together if I ate vaseline. I believed him, it didn't help my voice any but boy did I shit the next day. It slipped right through me."

Their second album came out in 1985 and was called *Stinking Out The Joint*. That album, besides Stunning, had only one holdover from the first album and that was Marky Burnaway on guitar. He has since left the band.

Stinkin' introduced a new rhythm section of Pete DeKoker on bass and Jeff "Rooster" Rooth on drums, both had joined in 1982 and are still with the band.

Even though there was a five year gap, the second album was not a radical departure from *NFG*. It did stray from their original punk roots but did keep the spirit of the late 70s. Stunning seemed to agree but hinted at a bit of disappointment in the final product. "Sometimes it sounds like it has no balls, I like it but it's just not as good as we can be."

In between the two albums were two singles which were both remakes of classic songs from different backgrounds: *Henry VIII* was originally done by Herman's Hermits and *White Christmas* was written by Irving Berlin (?). *Henry VIII* was chosen as the single because their fans had demanded it. "It was mainly a joke, in concert we would get killed if we didn't play it." *White Christmas*, meanwhile, was "pure exploitation on our part. We shipped it in November and got tons of airplay on college radio."

As far as "real" radio felt about *White Christmas* it just wasn't noticed. "The Singing Dogs got more airplay on commercial radio than we did," says Stunning, "that says a lot about radio and does a lot of good for our egos."



Even in their hometown they can't seem to buy their way on commercial radio. Their only local support comes from CHRW at Western University and a couple of spins on a local AM station there. It's the same old problem there as anywhere else: "You have to make it somewhere else and then they'll be only too glad to help you out."

He seems happy with the changes in the London music scene as far as the number of bands and clubs to play. Now there are more than a few places to play and countless bands to play in these places. "When we started there was the Blue Boot and the York Hotel." The Blue Boot (the subject of a song on *NFG*) was a renowned club in music circles, "it's reputation went down to New York City."

"Today there are more and better bands in this city and the London area. When we started there was just us, the **Demics** and the **Regulators**."

Besides the patrons of the Brunswick Hotel, just about everybody in downtown London knows who Steve Stunning is, including an anonymous spray paint artist. Near the bus station in London is "Steve R. Stunning The Prince of Pretentious Pop," spray painted on a wall.

"I've seen that too. The lady from the building came over and asked me if I was going to take care of that. I told her I didn't do it. 'It wasn't my fault', I told her. So she goes could you tell your fans to knock it off. I told her I didn't think it was a fan. She went 'Oh really', I guess I'll have to go and look up pretentious in the dictionary."

It doesn't seem to bother him that it's there. In fact he's rather philosophical about the whole thing. "Someone with a spray bomb doesn't like me. I think it's hilarious."

On stage, 63 Monroe is known as an energetic bunch. Stunning likes to compare their live show to a Ramones style. "We don't stop between songs except to have a drink. I'm not Mickey Mouse or

Jerry Lee Lewis — I'm not there to tell corny jokes." During their last show in Toronto a few weeks ago they crammed 19 songs in 50 minutes.

These days the band does a couple of shows a week mostly in the Windsor-Toronto corridor and once made a trek south of the border. They opened for Johnny Blitz & Slaughterhouse at CBGB's a couple years ago. "It was great fun and it turned into a Dead Boy reunion with everyone but Stiv Bators, but none of them could play any of the songs."

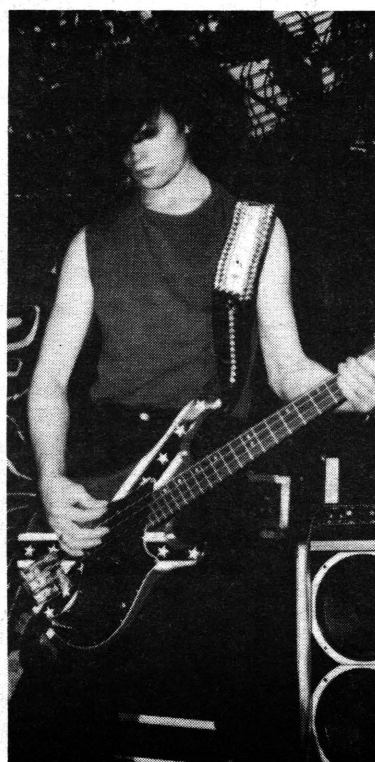
On the same tour they were to go out to Boston but a manager they had at the time "fucked off" and left them stranded in New York.

Future plans for the group include shows back down in the States and doing some shows in the Montreal area later this month. Stunning runs the Key West in London and wants to help in creating a network of clubs for bands to work out of from Windsor to Montreal. "That way any band that's thinking three months ahead of time could set up their whole itinerary, then they could find someone else when they got to the Manitoba border."

In the meantime they are peddling their third LP to record companies throughout North America. After hearing a tape of some cuts I could tell their sound had not been altered with their new line-up. Stunning describes their music as being "More complex. I don't know if the lyrics are any better but we do have a more heavier sound than when we started." If no label shows interest then they'll be releasing the album on their own. You should be able to find it in the new year.

As far as home appliances go, Stunning gave a fairly obvious answer for someone who had a late night and a 9:30 am interview the next day: "I'd be a kettle, because I need coffee."

Interview conducted by Warren "Mr. Wonderful" Campbell.



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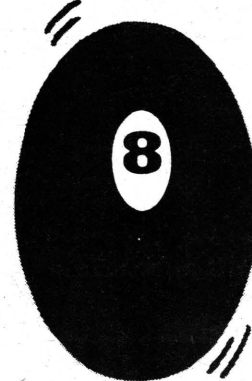
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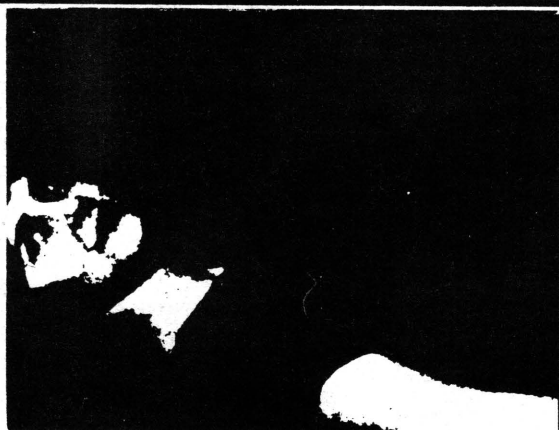


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AU CHIC CABARET

les foufounes

Electrique

97 e. st-catherine



PHOTO: STEVE DOUCET

by Jamie Nelthorpe and Karen Peterson

Three letters that could describe this band. What their instrumental talents involve, what feeling their music gives off, and the whole atmosphere at Les Foufounes Electriques on August 11th, the trio's first North American appearance.

You have to understand what the word Music means, or what S.P.K. says it means before turning your face on what S.P.K. is all about. Webster's Dictionary defines it, "The science or art of combining tones into a composition having structure and continuity." This band should be an addition to the definition in Webster's.

Now, to understand S.P.K. — twist all this so-called music so it reveals a new way of communicating it using the powerful method of violent actions we all dream of wanting to use.

To bring you back down to earth, most of the atmosphere they create resembles that of Skinny Puppy, but even they aren't as Medieval as S.P.K. This band's equipment costs far less than most bands. When they travel, they usually go to machine shops and garbage dumps to gather their equipment for the evening. Apart from the synthesiser (it looks in good condition), chair legs are used as drum sticks, as well as chains and metal sheets. Montreal-made oil drums are used for percussion. Bamboo sticks and metal tubing hanging from the ceiling was also part of the "get-up."

The show could be broken up into three parts — At the beginning, you were invited to an Oriental session of meditation. Dancing was combined with Middle Eastern and Ethnic music, drawing the people into a sort of trance, and making others refrain themselves from applauding. The dancing was similar to Twist Art, but with a more "up to date" background music.

Progressively, the music started to change to S.P.K.'s more industrial dance sound. Incredible footage was presented onto a screen — another addition to keep the spectators indulged in something else visual. The three artists interchanged instruments, it became like a re-run of The Mad Dash. Then from this pleasant and unusu-



al evening the mood suddenly changed to a chaotic machine shop.

Jason — (without his mask) pulled out an electric saw and took out his frustrations on a steel drum. The unfortunate victims who had comfortable places on the dance floor, were ejected from their seats, from the orgasmic sparks

struments/visual effects/metal percussion.

RearGarde: Have you ever hospitalized anybody, with all the rocks and sparks flying?

Graeme: No, never actually hospitalized anybody. The hospitals must have been closed that night.

RearGarde: But there must have

really fit doing it. But the main thing about the show is that we're trying to show a variety of styles.

RearGarde: The show certainly kept people on their toes...

Graeme: Well I look at bands like New Order and I say, 'is that a concept or just a lack of imagination?'... We want the audience captivated. In fact the performance



ejaculating from the beast. A stone was crushed to pieces, to the chant of "Where is the Love." Apparently Graeme was trying to show his way of affection — maybe.

Who are these unusual folks from Australia? Graeme Revell; Composer/electronics/metal percussion/machinery/vocals, and Sinan and Coreen; vocals/ethnic in-

been some injuries of some sort.

Graeme: No. There's never been anybody injured except us really. I'm a walking scar.

RearGarde: I noticed the scars on the left side of your arm there.

Graeme: It's violence, but it's not real violence, it's metaphoric violence really. It's just a high activity energy kind of show, and we get

that I enjoyed the most out of the whole nine years, was in England where there were 450 people there and all ended up on stage, drumming and singing. We were the audience applauding 450 people,

playing and singing our own songs. It's what they call the eighth wall between the audience and the



performers and it cracked.

RearGarde: Now I realize most of your music roots out of sounds not from the 50's, 60's or 70's but back to the 14th century.

Graeme: Roughly, it's around the time when wandering minstrels were over in Europe picking up any kind of instruments they could find. The whole of music at this time was influence from everywhere coming into Europe, China, Arabia, Greece, North Africa. The whole of European music comes from that time because Europe just didn't have any instruments before then... So that was the idea of our last album, now we're in that same situation. In order to get anything new happening apart from drums, guitar, bass and singer, you really have to go looking. Which is what we do and we travel around and pick up instruments from all over the place.

RearGarde: The first two albums you put out were in collaboration with a schizophrenic patient you were nursing. How did that work out?

Graeme: Well in fact schizophrenia and art are very closely related. There's very little difference between an innovative artist and a schizophrenic. In fact the idea of Music Brut comes from a collection in France and Switzerland called Art Brut, which is the drawings, music and sculptures of mental patients, and it's much more beautiful than ordinary art. It really is strong.

RearGarde: Now I understand your next project with Music Brut has to do with insects.

Graeme: Yes, that's my own solo career as Graeme Revell. The first release is the insect musicians which is the world's first digital composition of insects from all over the world. I manipulated them onto digital computer then composed songs out of these sounds. The next album coming out in September is music from Adolg Wolfley, a schizophrenic artist.

RearGarde: Now what about S.P.K.?

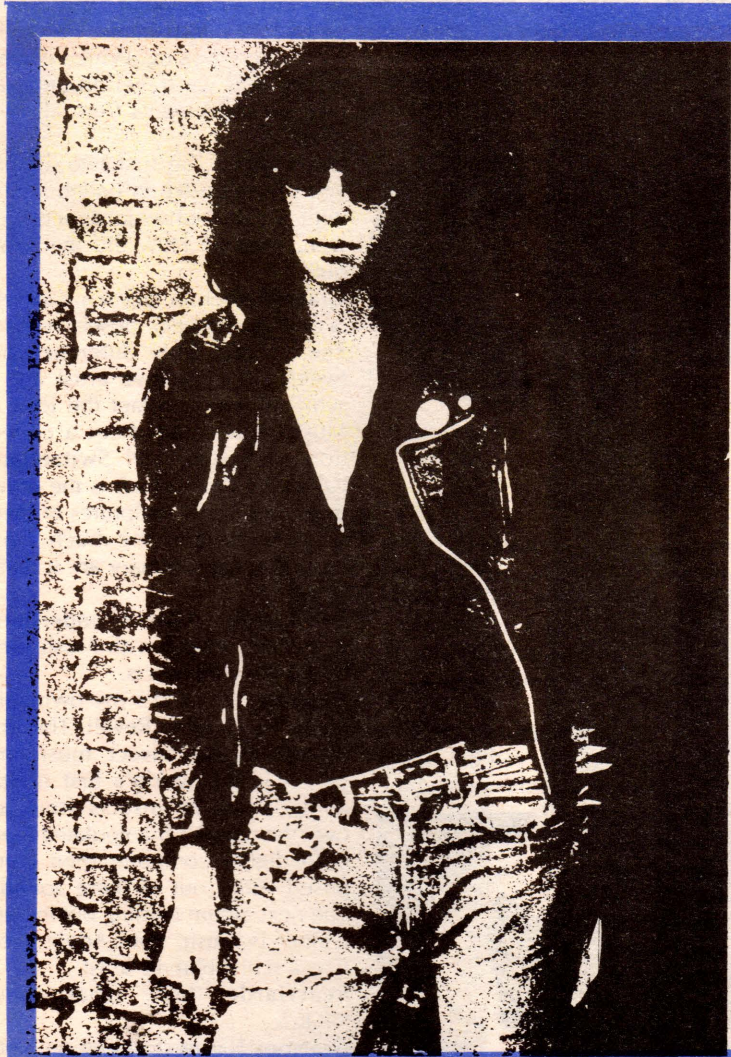
Graeme: The next album on Netzwerk will be called *Digital Ambigu Golden Poisson*: one side dance, the other very ambient music, almost ethnic, and that album should be out in a month.

Electric Centipedes

MITCH BRISEBOIS



14 RAM



Joey: Yeah. It should be out on September second - it's called *Half-way to Sanity*.

RearGarde: Anything new? Is it a concept album?

Joey: Yeah it's... What? A concept... Well it's a real band effort. It's produced by the band and in the mode of that last two albums. It's a real raw, hard-rockin' album... Loaded with surprises. (laughs)

RearGarde: Do you find a new type of crowd coming out to your shows?

Joey: Yeah. The crowds are getting a lot younger now. But we still have our initial fans from '76 and '77. A lot of kids, their first rock show was the Ramones. We get all the thrash kids, the hardcore kids and the heavy metal kids. A lot of kids were eight or nine years old the first time we toured and they're just discovering us now.

RearGarde: What do you think of the new speedmetal...

Joey: I think it's exciting. I like it - it's sort of an evolution of what we started. When we played Kentucky on the last tour, Metallica came to see us and they were telling us after the show that their initial reason for forming Metallica was inspired by us. That was really nice to hear.

RearGarde: There's this whole speedmetal-straight-edge thing while you guys are more associated with beer and pizza...

Joey: That's not true. We're associated with life, just like everybody else.

RearGarde: You ate granola in *Rock 'n Roll High School*.

Joey: We don't eat granola.

RearGarde: Just in the movies.

Joey: Well, we were in the film, we didn't write it. But it was amusing, anyways, and it should be taken in that respect. But just because we don't go around eating granola doesn't mean we're not health-consciousness.

RearGarde: It really looked like a lot of fun to make that movie.

Joey: It was exciting because Roger Corman was heroe of ours. And it was the start of a new genre of film - after *Rock 'n Roll High School* all these teen films started coming out.

RearGarde: Are you going to work in any more films?

Joey: We're gonna have a song in a new film coming out in October with Dudley Moore.

RearGarde: Dudley Moore?

Joey: I like Dudley Moore - I think

he's great.

RearGarde: So what are you guys listening to nowadays?

Joey: I don't really listen to anything at home. After you play, you don't want to listen to anything. But sometimes, when I'm with friends having a few beers or whatever, I listen to AC/DC, Motorhead or Samhain, or whatever. I listen to a lot of stuff.

RearGarde: I hear you're going to be putting out a solo album.

Joey: At some point, yeah. Right now the Ramones are my priority. Right now this is what excites me. But I like a lot of things and sometime, yeah, I want to work with friends and other people I admire.

RearGarde: Is it still fun to be the Ramones?

Joey: It's more fun now, because we've settled in to the whole thing. Well, it's not really settled - we've never been taken in, we've always been a threat. That'll never change.

RearGarde: Do you do anything different to get a bigger audience? Would you ever appear on *Solid Gold*?

Joey: I don't know, we've had the best attendance ever at our shows in '86-'87. It just keeps on getting bigger, especially in Europe. We've been all over the world. We play to all sorts of crowds, especially in Europe, we're really big there. And we play in all sorts of different venues.

RearGarde: What size show do

you like doing?

Joey: We like ballroom situations - stand-up situations. We like to see people having a good time - not stuck in a chair.

RearGarde: Do you ever get bored doing the same stuff over and over again?

Joey: Nah, 'cause I improvise on everything I do... keep it exciting.

RearGarde: Did you make any money from the Ramones-aid video?

Joey: We got some green stamps.

RearGarde: Why did you do it? Was it because you were getting sick of all the rock aid songs?

Joey: It was getting a bit much - it was done tongue-in-cheek. Some people didn't like it, like the guy - I can't remember his name - the guy who did *Live Aid*...

RearGarde: But you appeared in the *Sun City* video.

Joey: Our video should've been taken as fun - it wasn't knocking anything. It was getting a bit sickening - every week it was a new cause. But there were some real good ones: Amnesty was real good, *Sun City* was real good, but a lot of people start jumping on bandwagons. Then it's bullshit.

RearGarde: Are you working on any new videos?

Joey: Yeah, we're doing a live video at the Ritz in August. I mean, if you're gonna do a video, you should make it unique. Most videos are shit - they've got no imagi-

Everyone has their Interview of Interviews. Some people would pick Tina Turner, others Metallica, and then there's us. The Ramones would rate at the top for most people with real short hair (or real red hair) that I know. It'd even draw a small contingent out of Montreal and into that wonderful little city with the largest skating rink in the world; Ottawa, Ontario.

So Lorrie, Emma, Paul and the Reverend Bob hopped on a bus complete with a *Village Voice* (to pass the time), a pad (to write out questions) and a bottle of scotch (to pass the time). We'd thought of offering some of the Scotch to the Ramones to warm up the interview, but the bottle was pretty much empty by the time we made it to Ottawa. Such is life.

Besides, the Ramones seemed pretty relaxed. Dee Dee was signing promo photos, Richie was stretched out on the couch and Johnny was bouncing a tennis ball

off convenient targets as our two intrepid interviewers entered the group's back room at Carleton University before the concert. Joey was on the hot seat.

The interviewers were loose (thanks to the Scotch), the interviewee was raspy (thanks to losing his voice in Toronto), the room was noisy (thanks to a sound check happening just outside) and the tape deck was lousy (thanks to losing our regular deck).

But Joey was friendly, and the interviewers enthusiastic... Now all they needed to do was ask some questions Joey hadn't heard 27 times before....

RearGarde: So how come you didn't make it down to Montreal?

Joey: There was talk of doing a couple of nights. I don't know... we might be back to support the album.

RearGarde: Are you working on a new one?





15 NES!

and he knew all that stuff. All the early stuff from the 50's and 60's.

RearGarde: You still listen to that stuff?

Joey: Well, yeah, I listen to a lot of things. There should be no barriers to music. There's no reason you shouldn't listen to Motorhead and then put on a Patsy Cline record. I mean, greatness is greatness no matter what.

RearGarde: What do you think you'll be doing ten years from now?

Joey: I don't think about it. This is what excites us now, so this is what we're doing now. I've been doing other projects also, but I don't have anything coming out. I did this acoustic thing with my brother and a friend. We played acoustic at a festival with Suzanne Vega and all these kinds of people. It was exciting. It was different.

RearGarde: Do you ever think you'll get too old for rock 'n roll?

Joey: You never get too old. Look at the blues men - some of them are 90 years old. If anything, it keeps you young.

RearGarde: The Ramones are often thought of as the ultimate punk band. Does that ever bother you - being an institution?

Joey: It doesn't bother me, I think it's flattering. I mean, the thing that everyone tries to achieve is creating a unique style that tons and tons of other people like and copy - like Led Zeppelin or the Who. Everyone tries to achieve it, but few actually do it.

RearGarde: Do you ever worry about going commercial?

Joey: We want to make it on our own terms. If we infiltrate the status quo then that's great. Maybe we could just turn everything upside down - that's what you want to do, right? I mean, maybe if we had a number one record, music would start being good again. Maybe then people would say, 'Hey, you should sound like the Ramones!' (laughs) instead of saying 'You should sound like Crowded House or you're not going to make it.'

RearGarde: Do you have any favourite places you like to play?

Joey: Everywhere's an adventure. We've played Japan - actually we've been all over the world. We just played south America a couple of months ago - breaking new ground - in Brazil and Argentina. It was great. It was wild.



RearGarde: Do you get a chance to do the tourist thing when you're on tour, or is it just city-to-city night-after-night?

Joey: Well, we tour in stages. We don't do seven-month gruelling tours like in the early days. We do two or three weeks and then we take a week or two off. Two weeks is the longest we went out last year. That way we're fresh and it's exciting. A band that plays every night... after a while someone's gonna get beat, you know, either they're gonna get burnt out or... I guess most bands don't give a shit. They just want their money. You gotta keep it fun or there's no point to it.

RearGarde: Do you ever get any pressure to change your sound to sell more records?

Joey: No, I mean, we were signing a deal for *Too Tough to Die* and we told 'em it's our way or no way. I mean, this is us, it's what we like. If you're not going to be your-

self, what's the point?

RearGarde: What about your work with Phil Spector on *End of the Century*?

Joey: Everyone has their own opinion on that. It was wild. (laughs)

RearGarde: Do you pick your own support band on tour?

Joey: We do when we're in New York, but not tonight, or when we're out of town. We did listen to a bunch of stuff on the way up here, though... UIC - they're really good.

RearGarde: Okay, here it is, the traditional question: If you could be any home appliance, which one would it be and why?

Joey: A vegemetic - no, I wouldn't be that... I'd be a lawn machine or something... So what kind of appliance would you be?

RearGarde: (laughs) It's been nice meeting you Joey...

Interview conducted by Paul Gott and Lorrie

nation what-so-ever.

RearGarde: When you interviewed Pia Zadora for Spin, was that done tongue-in-cheek?

Joey: It was my first interview. They were after me for six months to interview Pia Zadora because it was extreme - we were two extremes. I finally said yes and I had to do a lot of research because I didn't know anything about her. It's still nerve-racking to be on the other side. But she was really cool. I thought she had a lot of spunk.

RearGarde: She's not as stupid as she looks?

Joey: She's not stupid at all - she's really sharp.

RearGarde: What about all those people in your songs - like Judy and Jackie and Sheena - are they real people?

Joey: Yeah, they're real people we knew in New York. But I don't know what they're doing now - I've lost touch.

RearGarde: Sounds like it was a really fun time when you were starting out.

Joey: Yeah, it was a wild time. There was a lot of bands but there was only really two clubs: CBGB's and Max's. Now there's so many places, like the New Music Seminar was cool...

RearGarde: Oh, you went to the New Music Seminar...

Joey: Well, I didn't go to the seminar, I just went to the parties

(laughs).

RearGarde: Are you still in touch with the underground scene?

Joey: We still have a lot of friends in the scene - Dick Manitoba, Chris and Debbie - as a matter of fact, Debbie Harry is on one of the cuts on the new record called *Little Camaro Girl* and they were all excited about that... Yeah, I'm still hanging out.

RearGarde: After years of doing party music, you put out *Bonzo Goes to Bitburg*, a political song. How come?

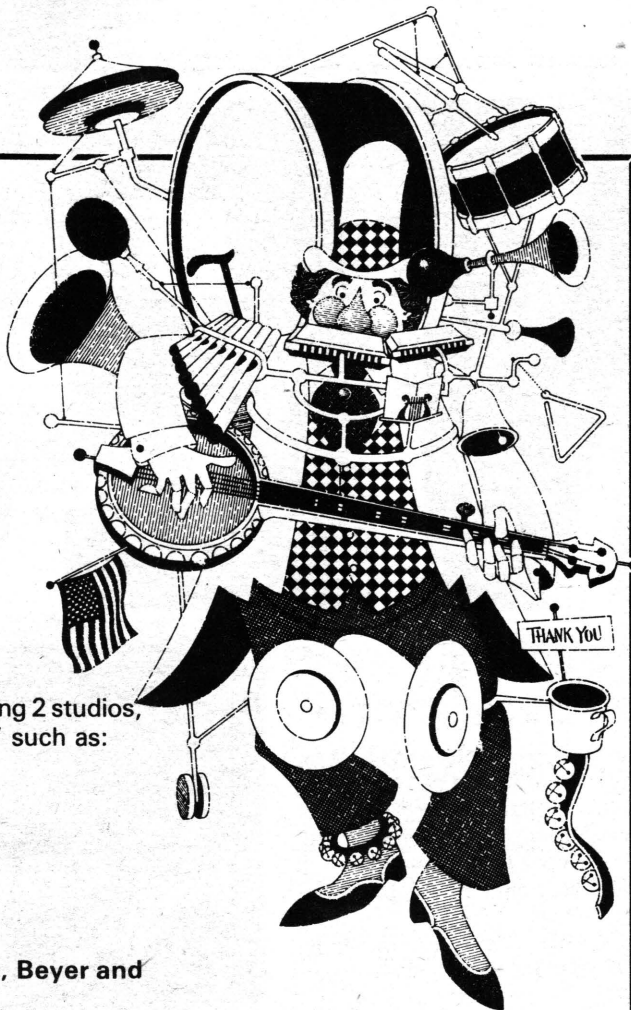
Joey: I feel we're a multi-dimensional band, an aware band, and we always have been. Except that, in America, we were coming off the heels of Vietnam in '74 and we didn't want to be singing political songs. I mean, Joan Baez and Bob Dylan were singing political songs. But nowadays the world situation is pretty intense and I think that *Too Tough to Die* (the album) reflected that.

RearGarde: We had an interview recently where someone said that the trouble with new punk bands is that they listen only to old punk bands when the old punk bands listened to everything...

Joey: That's true. What always gets me is that there's so much great music and most bands, or even most kids - most American kids - are ignorant of it. English kids - some kid, must have been 12 or 13 years old, was talking to me

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PHOTO: STEVE DOUCET



Life, The Universe,

by Anthony Chrumka

Life, the universe and the ABBA thing...

Years of extensive research brings us: The Alternative Music Bell Curve.

Hard work; commitment; obscurity; rejection by the industry; develop a following; favourable write-up from a music critic; indie release; college radio airplay; major campus tour; lots of write-ups from everybody; major label distribution; major tour as support act; dump current friends; second album sucks; develop nasty habits; misquoted by music press; panned by every music tabloid; get busted; either bounce back on third album or split up; and if it's possible to stay within the music circles (i.e. make sure you're seen with the right people, play on the right albums) after five or ten years of this you're entitled to a gold watch.

This gold watch is an unconditional obliging respect. The sort of respect that is reserved for the old veteran. Someone who was in there right from the very beginning, when times were hard, but stuck it out in the hope for a better life. A respect not unlike how one treats a senile grandparent.

Radio stations that never played your music before start playing it as golden oldie material. Magazines that previously wouldn't give you the time of day start referring to your first album as a milestone. Interviewers stop asking embarrassing questions (ones they already know the answers to). Other musicians invite you to come to their performances. Strangers tell you how much they've always loved your work. It is flattering but it soon becomes obvious they've mistaken you for someone else.

Too often that has been the case, and it's refreshing to actually meet an act who is not on that predictable route. Here is a duo who should be nearing their senile grandparent stage, but they are far from it and have proven themselves to be adept at making their own course.

Chris Carter and Cosey Fanni Tutti first assaulted our senses as one half of **Throbbing Gristle**. As Chris Carter seemed quite proud to point out, "The fastest way to clear a party is to put on a *Throbbing Gristle* album." Carter and Tutti have since split with Gristle and its characteristic repugnancy. Have they sold out? If they have, at what point did they sell out?

When the Throbbies started, early 1976, the music business was in a slump, a lot of the older bands were running out of steam and new bands had a hard time being noticed. It is not inconceivable that at the time the smartest commer-

cial move was to become the most repellent live act ever.

So I asked them, "There is a big difference between your music now and what you were producing as *Throbbing Gristle*. Were you really into it at the time?"

"Oh yeah, that's why we did it," Chris replied without hesitation.

"Chris was the main source for a lot of the sound," Cosey added. "But it's ten years old. Now things change."

Cosey concluded with "It (*T.G.*) was begun to dispel all the myths about music, commercial music, or Rock 'n Roll music as such, and once we'd broken down all the barriers to start building from there on."

"Aw come on you guys were out to make a quick buck, be honest" I joked.

Cosey caught it and agreed "Oh yeah, yeah."

Carter joined in with "That's why we sounded like that, yeah."

On a more serious note he added, "We make the records we like and if the record company doesn't want to release it we take it to another company who will. We have always had contracts like that. We're just expressing ourselves. We very rarely compromise. We're not aiming to be megastars or millionaires or anything."



"How do you feel about what bands such as S.P.K., the Cabs and *Psychic T.V.* are doing now?"

Chris was the first to respond with "Some of those bands have definitely sold out. I know that they know this as well."

"Some of those groups have actually said to us, 'I've had it, enough. I want to earn some money now,'" Cosey added.

"Do you blame them?"

"Yeah."

"People can sell out and retain a bit of respect, but others just sell out completely," added Carter.

"Do you still like ABBA, Chris?"

"Yeah, oh yeah."

"So do you own any records you'd be embarrassed about, such

any?"

"I think there were more in *T.G.*" Chris responded.

"I find that hard to believe."

"We used to sample bits of ABBA records for our material."

"Did you pay them royalties?"

"They don't need it."

Carter is wearing two watches, one is set to local time, the other reminds him what time it is back home. Home, for Chris and Cosey, is in a small town, south of London. Home has its own recording studio, so its not only where they live but also where they work.

It is natural to expect that the people who produce industrial music would be industrial people. What are industrial people? Chris and Cosey struck me as a quiet English couple. The type who might have come over here on a holiday. One could mistake Chris for an aerospace engineer or someone like that. If we were in my living room I would serve the meat and play ABBA records.

When asked about their working relationship they explained "We don't have a set timetable."

"The studio is in the middle of the house. It's forever crossing over."

"Chris will be working in the studio and I'll be in the kitchen and I'll hear something that maybe Chris hasn't thought of."

"We've always worked this way. Even in *T.G.* we had our own studio."

"Do deadlines pose a problem?"

"That is a problem, sometimes," Chris resigns.

The latest issue of *Rolling Stone* the magazine lists the top 200 albums of the last 20 years. Number one, surprisingly enough, is *Sergeant Pepper's Lonely Hearts Club Band*. I have a copy which I show them.

When asked what they think of the number one choice, Chris responded with "Oh yeah, absolutely."

"It was a milestone," Cosey added.

The page is turned to show the number two choice. The record that occupies the next position is *Never Mind the Bollocks*.

"I wouldn't agree with that at all. I would put ABBA above that. People over-estimate punk. I'd put a Stones record in there."

Cosey adds, "With the Beatles, they were their own inspiration and their own creation. The Sex Pistols were a completely manufactured group. Punk as a movement, as a fashion was a completely manufactured thing and a lot of people are only just beginning to realize that."

"Some people still haven't realized. It's sad to see them conned. People who are blindly clinging to the past," I interrupted.

Cosey continued, "It's such a dead-end thing. God what have we got and let's wallow in it. Punk was just another version of Rock and Roll."

At this point Scott came in to inform us that time was up. So I asked them if they liked Canada.

"Oh, we like it a lot."

"Aw come on, I bet you're just saying that to be nice," I joked.

"Oh no, we don't have to be nice," they joked as well.

And

the ABBA Thing

back issues

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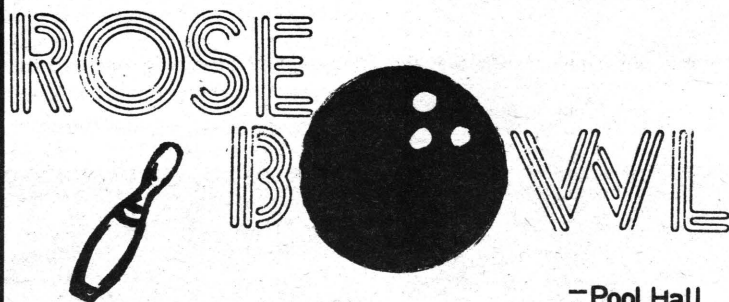
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PHOTO: STEVE DOUCET

Leroy and the Tour Guides La Folie du Large August 15

Second gig for this new band emerging from the beer-soaked living rooms and garages of St-Henri. They should prove a welcome addition to the Montreal scene cuz I think they're fuckin' great!

The Tour Guides consist of ex-Pariah drummer Drew, ex-Laughing Kaddafy Mike on guitar and bass player Frank from some other New Brunswick band. (I love the plastic baby doll head he's stuck on the end of his bass!) And the band is fronted by Montreal's newest singing sensation, a happenin' dude called Leroy.

The small club and adjoining rooftop were packed full by an eager crowd anxious to see if this band could live up to all the expectations and hype surrounding them since the release, earlier this year, of two demo tapes (one of which skyrocketed to number 14 on the CRSC charts).

Everyone seemed pretty wasted by the time the band took the stage around midnight and they were besieged by slam dancers from the first note. So if people are thrashin' it's gotta be hardcore right? Well, maybe. The Tour Guides' sound varies in styles but for the most part it's high energy thrash music with more of a punk influence than metal. They also did a sorta hardcore/funk song and a catchy little rap number called *Clone City*.

The lyrics, if ya can pick them out, are quite clever and pretty hilarious. They even did a slow and splendidly funny butcher job on a country tune called *All You Need Is A Slap*.

The Tour Guides have a supertight rhythm section that provided a solid-rockin' backing for the power-chording and primo lead riffs of the guitar. Singer Leroy's delivery kinda reminded me a little of some back-alley-cat psychobilly, somewhere between Johnny Rotten and Stiv Bators but without the knives and spitting. Anyway it was hard to see him for most of the set cuz he was being jostled around in the midst of all the thrash action. They played for about an hour and did almost all original tunes — not bad for a band that's only been together for a few months. Their set was rounded out by an admirable choice of covers: power drivin' versions of Alice Cooper's *Muscle of Love* and the Dead Boys' classic *Sonic Reducer*.

Leroy and the Tour Guides are a fun band to see/hear/thrash to or watch cuz they seem to be having lots of fun onstage themselves. They should have a couple more local dates lined up soon, although when I talked to them they were mumbling something about touring Gibraltar.

Zippy

Skate-Rock Party August 2 Spectrum

Totally 'rad idea for a midsummernite concert — three speedmetal bands and a skateboard ramp right on stage!

Except it started too early so I missed the skate demo by the Baddy Team. But I'm off the hook for not reviewing them — after all, this ain't *Thrasher* magazine. Even worse though, I missed most of DBC's set which was apparently marred by sound problems. Why these gigs start so early I'll never know — piss me off or what!

Okay, so between sets there was great entertainment from the skaters doing crazy flips and heavy wipe-outs on the ramp as well as video-screen performances of world championship competitions. Pretty cool.

Next band, Toronto's *Sudden Impact*, were replacing Dag Nasty and in

my opinion, and judging by the audience reaction, left nobody disappointed. Despite some personnel changes, *Sudden Impact* have retained their metal thrash edge of maniacal intensity and real mean rockin'.

It was quite an entertaining spectacle to watch the band while skaters were flyin' around on the ramp behind them and crazy kids performing outrageous gymnastical stage-diving out front. Max energy just boppin' all over and my own eyeballs rattlin' around in my skull. Totally cool and plenty of action left for the headlining act and personal faves **Corrosion of Conformity**.

Corrosion is a band who have changed line-ups constantly on albums and tours, leaving the drummer as the only original member (I think). But the principles and inspiration haven't changed.

Their new singer is a sorta nerdy-looking fellow somewhere between Dan Akroyd and Buddy Holly. But looks don't matter for shit cuz this mother belted out the songs with all the vengeance, anger and sincerity that has come to be expected from a great band such as this. Great performance and tight musicianship are trademarks for COC and they "delivered the goods" on this night.

Seemed like Corrosion really dug the crowd too as they returned for a couple two and three song encores to satisfy the screaming, rambunctious kids.

All during the sets, skaters and stage divers turned in a spectacular performance for which they all should be commended. Wild youth out for an evening of thrashin', slammin', skatin', trashin' and fun in general. Like, what else ya gonna do on a Sunday nite anyway?

Zippy

Chris Isaak, Ray Condo August 13 Club Soda

Corporate Rockabilly at its finest. This was a show that had great expectations (based on hype from other local media) yet produced little in the way of a memorable evening.

Opening for Isaak were Ray Condo & his Hardrock Goners who I hadn't seen in quite a while. They seemed to have toned down their set a little. They played a bit more bluesy stuff this night but still were able to wow the crowd with their killer rockabilly. This night they were the ones who showed the promise, maybe next time they'll get the whole stage to perform on.

Not knowing who Chris Isaak was I was only able to go on the A & M hype



that he was to be the next big thing in rockabilly. If he is then I'm trading in all my Billy Lee Riley records for some Journey albums.

His music was rockabilly, yet it was so clean and overproduced (even on stage) that the only thing cleaner were his squeaky clean good looks. This brought cries from the nubile young girls in the audience of "Chris, Chris" between every song.

He played up the audience's reaction and made jokes about his band's and his own sex life. Boring stuff unless you're a groupie. The sold-out crowd, made up mostly of the aforementioned nubile girls in the 18-30 range and *Musique Plus* types actually gave him an encore after such a lame performance. This was my cue to leave.

This guy was probably once doing cool stuff and may even have done some cool independent recordings but then someone at a big label snapped him up and said 'follow us and we'll make you a star.'

One day I hope to run into Chris Isaak in a run-down club in San Diego with six people in the audience. He'll be doing a killer *Good Rockin' Tonight* and not look so darn phony.

Warren Campbell

Deja Voodoo, Dik Van Dykes, Laughing Khadafys Foufounes Electriques August 22

Another multiple band show from the people at Og Records. I guess this one was meant to be a teaser for their bar-

becue in December.

Opening up were the **Laughing Khadafys** from Fredericton, New Brunswick originally. I was able to keep up *RearGarde* tradition and miss most of their opening set. They did about three or four songs while I was there and were definitely influenced by the headliners. They seemed to be a bit nervous on the Foufounes stage which a few more hours on stage will cure.

Next up was a six piece band from Hamilton called the **Dik Van Dykes**. They've just been signed to Og Records and will have an album out around Halloween. This was their first time in Montreal and were rather relaxed about the whole thing. Their style of music was also Voodoo influenced with a bit of Ramones energy and comedy. What do you call them, sludge punk?

They played for about forty-five minutes to a receptive packed Foufounes. This was helped by the cheering section they brought down with them from Hamilton. They (bassist, guitar, drums, guitar/vocals, and two back-up singers) were all over the stage and even on the dance floor during their set.

Apparently they'll be back for the next Voodoo Barbecue in December and my prediction is they'll be the surprise that night.

The headliners came on shortly after. Now, **Deja Voodoo** have played Montreal about a million times but it's been quite awhile since I've seen them this loose. They did all their old favourites as well as some new ones.

This show had more slamming to it

than most opening hardcore bands get. They played for about an hour and did an encore complete with both members of Voodoo "thinking" and drawing blood. If this is how their upcoming cross-Canada tour is going to go then Western Canada better watch out. By the way, Gerard was wearing his bat again. Still no synthesizers though.

Warren Campbell

Just For Mom Station 10 August 18

So I'm wandering by Station 10 and I look in the window and there's Stuart. So, am I surprised? I shouldn't be - Stuart spends so much time there he's got a membership card. Anyhoos, I drop in to say hi and have a Bass beer.

Well, they're out of Bass, but they do have Double Diamond, so I order a pint and settle in at the bar. Stuart's installed himself at the poker video game, so I look around and discover not a heck a lot of people - just one major bunch near the back. All of a sudden, the bunch splits and half take the stage.

Hmm, a band. I pick up the dusty trusty *RearGarde* nearby and look at the listings: "TBA". I guess TBA couldn't make it 'coz Just For Mom was playing instead.

Not knowing a heckuvalot about the band, I sat back with no preconceptions and a second beer.

Surprise. I'm quite impressed. Not that I shouldn't be impressed, it's just that they play that kind of slow, fuzzy, music for people who wear black that I normally don't get too excited about.

But they carry it off with more than a little panache. Dramatic - a little overly so, perhaps - but quite fitting with the style and the mood, and you've got to like a singer who will acknowledge a small crowd by wandering out into the 'audience' and taking a seat during a song. The singer's t-shirt was a little distracting, tho, as it had a picture of a singer whose look and pose would be imitated by him more than once. It gave a peculiar double-exposure image that made me think I was more than I drunk I was.

One great guitar solo (fuzzy, or course), and some solid but loose playing. The band told me later that it was an off night (something about the drummer having a cold and the singer participating in a bicycle marathon or something) but I thought it had just the right amount of grunge.

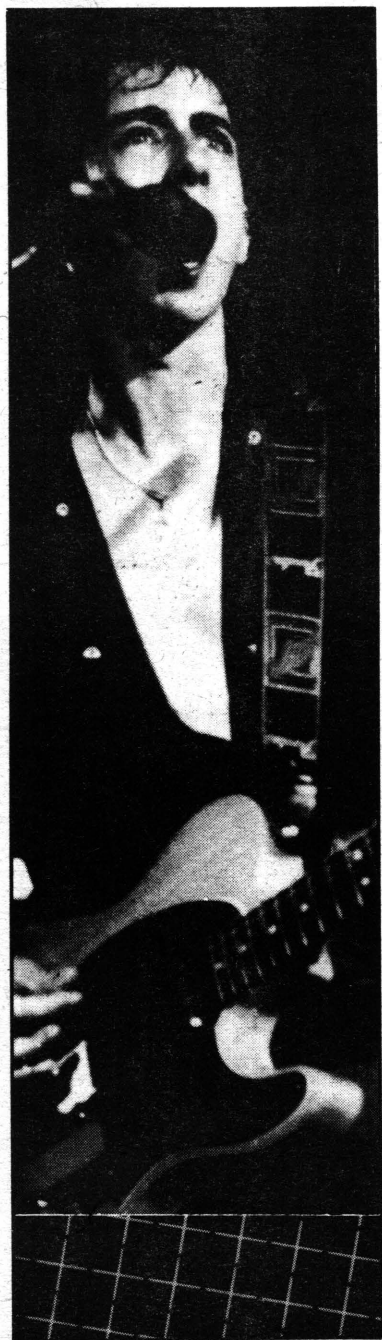
I liked it. But like I've said before (and many people have told me), what the hell do I know anyways.

Paul Gott



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Jerry Lewis, Mr. Wonderful and Les Porte Mentaux



the stores by now.

I've had a listen to their first album and the cuts *Plus D'Amour* and their theme song, *Porte Mentaux*, are the two cuts that stand out as Clash influenced songs. The other six songs are dominated by late 70's type guitars as well as the rough vocals of B.B.

"The Clash are still popular in France as all the lyrics are up to date for the youth in France," he says.

Les Porte Mentaux have been part of a few youth protests as well as performing in several benefit concerts. "We do a lot of support concerts for groups in France."

One of their biggest gigs was during a protest outside a university in Paris. The protests were over the raising of student fees by the government at the time. The school was closed by the riot police and the band was inside performing for students while the police were outside.

Getting gigs for the band is not as easy in France as it was for them in Montreal. Fabrice told me that only if you're a big star can you get a show at a moment's notice. "In France you have to book all the gigs one month before, it's not as easy as it was here."

In Paris they regularly draw crowds of 2,000 people but the biggest crowd they ever played in front of was over 20,000 during the 24-hour bicycle race. "It seemed like a regular show until the lights came up and we saw all the people."

This being the first trip overseas for the band it is not the first country they have played in outside of France. Their tours have taken them through Belgium, the Netherlands, and Switzerland. In fact, in Switzerland the album has been released and sold well.

All of the band lives in the suburbs of Paris and consider the band to be their full-time jobs. They fill their time back home doing interviews, shows and writing songs. Back home they are now getting more and more exposure as they are one of the only bands to be featured in the influential daily *Le Monde*.

Their first album has now sold over 20,000 copies which "wasn't enough to make any money but

it's enough to pay for another album." Plans are now being made for that other album. It will be recorded in the winter and will be produced by an English producer, Nick Patrick.

In France they have raised their status with the release of the album. "We're not underground anymore, instead of being on compilations we got our album out and made some major distribution."

They are not the only band who

might be heard from in France. Fabrice tells me that "There are twenty good bands in France, each has its own identity. They all write well." When Les Porte Mentaux return, which they hope to do next April, they will try and bring over two of these bands to expose them to audiences in Montreal.

Judging from the response they got here last month Les Porte Mentaux can look forward to bigger and better things when they come back next year. Each of their shows had full or almost full houses and they didn't have any trouble getting the people to dance.

Even with their LP only being available at import shops in Montreal, most of the audience seemed to know the songs pretty well. Fabrice said he and the rest of the band "were surprised that people here knew all the lyrics and they were asking us to play this song or that song."

This knowledge of their repertoire and their instant popularity seemed to have overwhelmed Fabrice as he made the statement that "It seems we're much more popular here than in France, maybe it's because there's not that many French bands in Quebec."

Whatever the reason, their live shows in the Montreal region helped Les Porte Mentaux become well-known names in the French community.

After working with an English producer I wondered whether they'd ever do songs in English. That was out of the question as B.B. doesn't speak English and the band prefers to do songs in French.

They will be doing a future tour of England though - they'll be touring the universities. There's no worry of a language barrier though as Fabrice figures they "just like the sound of the music."

When they came to Quebec the band was supposed to have played their first North American gig in New York City at the New Music Seminar. Unfortunately their plans were nixed as they arrived the night of the killer flood which caused their plane to arrive late and miss a connecting flight to New York. Next time they hope to make it down to the States and maybe even set up some shows in Toronto.

They should be back in North America by April '88 and this time it'll be in support of their second album. Their first LP should be available by the time you are reading this. The album will be available on Isba Records in Canada. Watch for it — it sounds great.

Upon meeting someone from France I figured I had to ask a question about something that's always been bothering me. Why does everyone in France love Jerry Lewis?

When I asked Fabrice I got a cold stare and a sort of dumbfounded look. He wondered why I wanted to know such a thing, but before I had a chance to answer he answered "I love Jerry Lewis. Dean Martin too — they're both great."

Hopefully neither of these two will influence future Les Porte Mentaux recordings.

Now for dumb question number two. OK, Fabrice, through the language barrier and over the ocean, if you could be any home appliance which one and why? After a couple of attempts at translating he decided upon a toaster, only because he likes toast.

Interview conducted by
Warren Campbell





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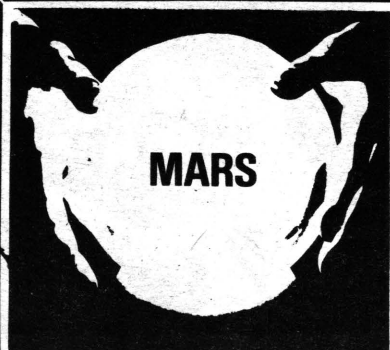
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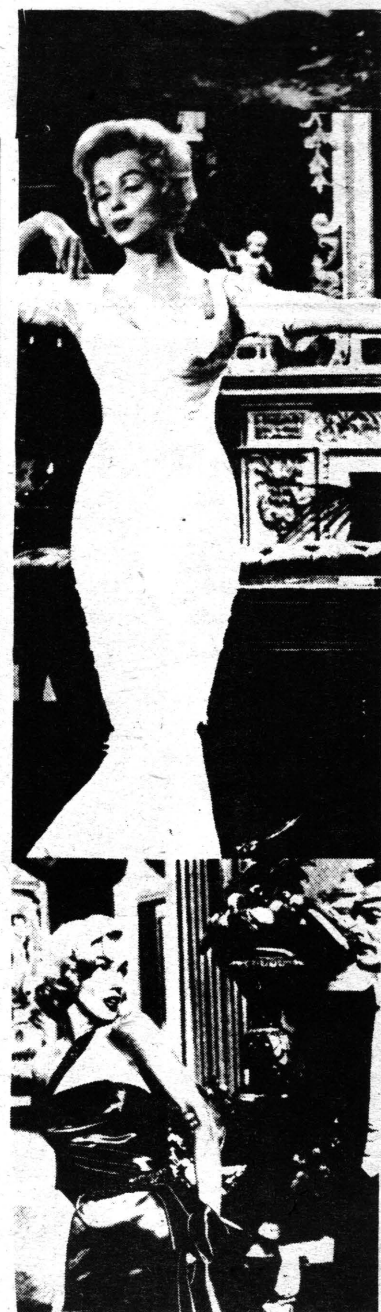
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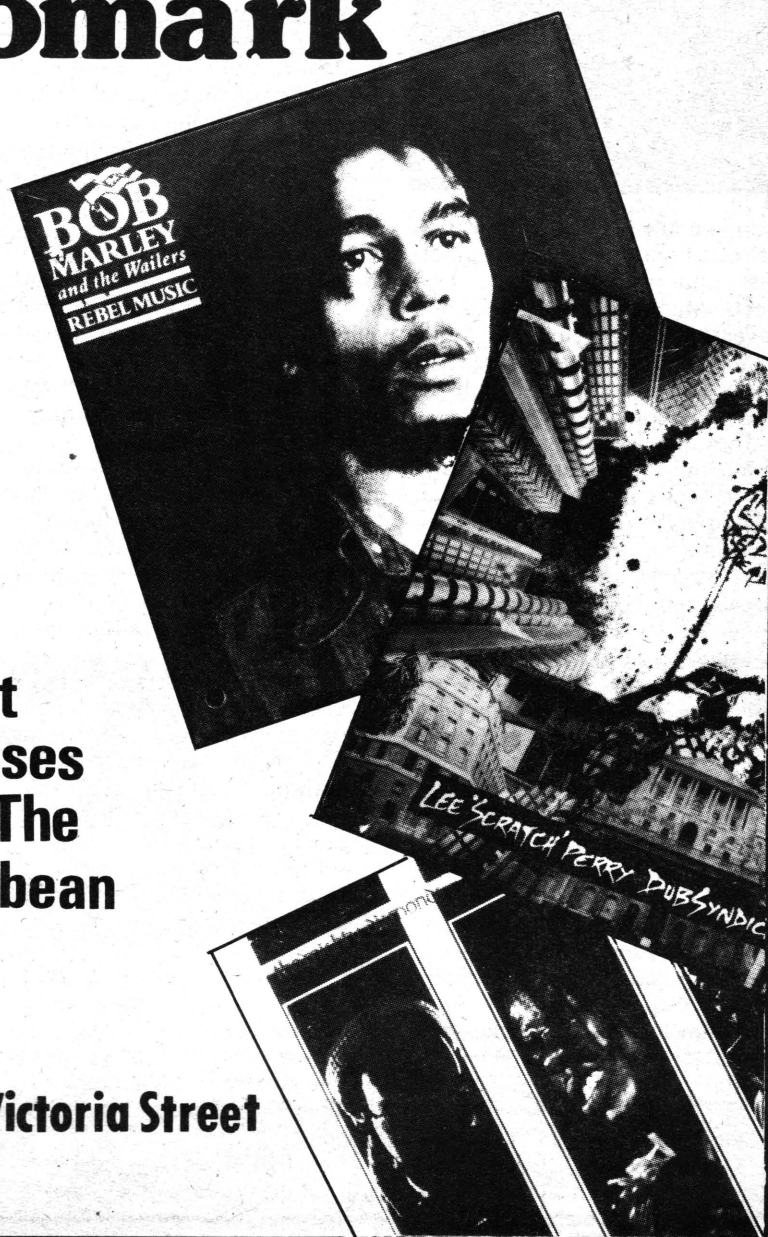


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Nancy Sinatra, Boots (All-Time Hits)
From Rhino Records comes Nancy's All-Time hits, one surefire piece of mind-melting, heart-searing vinyl if ever we heard one. Any time, any place, these 14 hits from '65 - '70 pack enough raw genius to stomp on any cynic's face and leave 'em eating dust. All but four tracks were written by Lee Hazlewood, the hep-cat from Oklahoma who penned such classics as *Sand* (covered by E. Neubauten) and *Some Velvet Morning* (covered by L. Lunch & R.S. Howard), which makes this a must-buy bargain. Add to this the way-out arranging of Billy Strange on *Last of The Secret Agents*, *Boots*, and *Friday's Child*, and Nancy's duet with her old man on *Somethin' Stupid* and you're gone. This is "one hard, leather-booted, miniskirted cookie" who'll keep you swingin' in *Sugar Town* for another 100 years, *Hook and Ladder* and all. (Rhino Records Inc., 1201 Olympic Blvd. Santa Monica Ca.)

Aaron Henderson

G.B.H., No Need to Panic

I remember when GBH used to be a joke in the hardcore universe, kind of poppy heavy-metallish type of band. Well, no more. This new album is great sold hardcore. Good songs, great guitar sound with uncoordinated rock 'n roll leads, and vocals that don't have any of that metal-scream we hear too much of nowadays. They sound a lot like early DOA or current SNFU here — higher praise I can't give. And, on top of all this, the LP starts off with an excerpt from the *Twilight Zone*. Love it. (Rough Justice/Combat Records/Important Record Distribution, 149-03 Guy R. Brewer Blvd., Jamaica, NY, USA 11434).

J.D. Head



A Neon Rome, New Heroin

This is the first release from a young Toronto band. The album was recorded in 85-86, so it may not be the exact sound of the band now, but it's pretty neat anyways. I wouldn't exactly call it ambient, but it does create somewhat of a hazy, atmospheric aura. I liked the *Society Rag* and its social commentary, and *Windowsill* is a beautiful song for those times you listen to music completely alone. *The Prayer* is my favourite song on the record, even though it's damned hard being an agnostic these days. Pick up a copy and support your Canadian scene. And Phil B. — find me! (Right Side Records/Fringe Products, Box 670, Station A, Toronto, Ont. M5W 1G2)

Lorrie

My Dad is Dead, Peace, Love and Murder

The band is from Boston and they sound like they listen to a lot of alternative music. Yes they sound like everybody, well almost everybody, but hey, they do it well. They also manage to stay away from anything commercial but still sound accessible. They rock and they moan and, Gasp! Shucks! I bought it. (Birth Records, P.O. box 101, Boston, Mass. 02134)

Anthony Chrumka

The Saints, All Fools Day

Some chick on CBC said "Chris Bailey is being called one of the freshest new bloods in Australian songwriting today." About twelve years too late, honey. *Know Your Product*, people. Erotic Neurotic it ain't. (Capitol/EMI Records, 3105 American Drive, Mississauga, Ont. L4V 1B2)

Lorrie



Enigma Variations 2, Various

The cover says it all — there's a chick on it again, but she looks more like a Cosmo girl than the punkette on the first Variations. The music's like that too — not as daring. There is however some decent stuff: *Game Theory* is pleasant 60's like stuff (when *Wednesday Week* tries the same thing they bore me to death); *Plasticland* has a decent psychedelic twinge, especially on *Go A Go-Go Time* (whereas *Plan 9's* tracks are tedious); the *Dead Milkmen* and *Mojo Nixon* are stupid and entertaining, good for a laugh and a listen; *TSOL* sounds like the Cult, *Agent Orange* sounds like TSOL; *Wire* is *Wire*, *Don Dixon* is sugary and *SSQ/Jon St. James* is pointless dance music. Two tracks from each band — again not as much variation as the first LP. But it is cheap and a decent way to discover bands on this famous US indie, now putting out stuff in Canada. (Enigma Canada, 2183 Dunwin Drive, Mississauga, Ontario, L5L 3S3).

J.D. Head

Lazo, Guaranteed

The record goes on, the tonearm goes down, and your foot starts tappin'. The EP is commercial reggae geared for yuppies. A few of the songs are closer to light alternative than reggae but aren't anywhere near catchy enough to be played on CRSG. If I really had to classify this album, I'd say it was unbelievably mediocre. (Spynn, 23 High Hill Drive, Agincourt, Ontario, M1T 1N5).

Gaffer



Tupac Amaru, Awakening to the Rhythms

A mixture of African and Latin that isn't badly blended yet might not necessarily tantalize. The backbeat is urgent enough but sometimes all the rest resembles are wind chimes. They're nice to listen to but how much of that stuff can you really stand. Standouts: *Open The Doors*, *Diablo*, *Mare Mare*.

Faye Collins

Einstuerzende Neubauten, Fuenf auf Nach Oben Offenen Richterskala

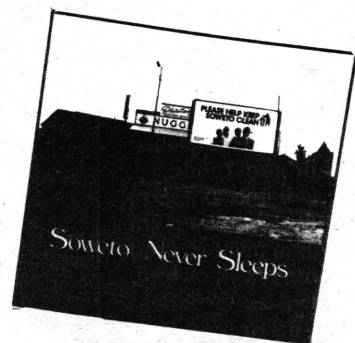
So E.N.'s new album is supposed to be a new step, using their past experience to hone songs down into some sort of logical pop song arrangements. Luckily, this underlying intent does not undermine E.N.'s past brand of accessibility. It is, consistently, eclectic, as are E.N.'s previous vinyl. The dirge element is still there, the harmonic chaos still prevails, but the metal clang has been toned down a bit to make room for more vocals and a little less screaming though it sounds now like muffled screaming perhaps, making the works feel that much more on edge. The only English song, a cover of *Morning Dew*, was partly recorded at Mushroom studios in Vancouver (didn't Mushroom once have something to do with Heart?) and rocks in much the same fashion as *Sand* did on the last album. Play extremely loud in darkest night for maximum effect. (Contact Jessamy Calkin, The Bank, 120 Curtain Rd. London E.C.2A 3JP)

Aaron Henderson

Robyn Hitchcock and the Egyptians, Element of Light

Poopoo. As if the Beatles turned to books instead of LSD and the Maharishi. Here's one critic that isn't raving. Oh, my poor career! (Relativity Records, address unavailable)

Lorrie



Soweto Never Sleeps

You will not understand the lyrics and considering the focus of the album are singers, that could be relevant. Don't let this deter you. This album focusses on the "girl groups" (for lack of a neat term — otherwise, it's known as Female Zulu Jive) of South Africa popular during the sixties and seventies, namely the *Dark City Sisters*, the *Mgababa Queens* and the *Mahotella Queens* (who dominate the record with seven of the twelve tracks). While listening, one ponders if Heaven were African, these groups would make up its celestial choirs. The tone of the songs are so pure that on almost all the tracks, they sound like one. As well, the music is bang-up good, ranging from cool discotheque to current African beats. (Shanachie Records, address unknown)

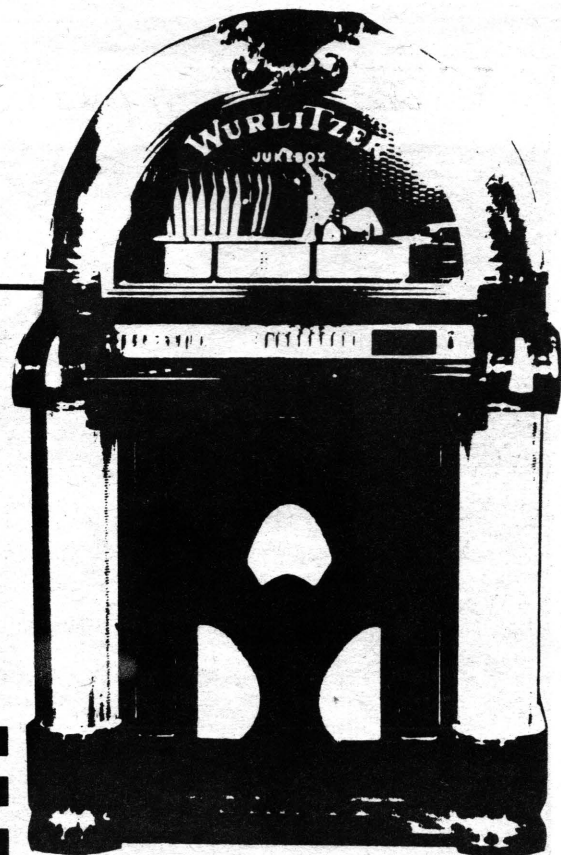
Faye Collins

El Grupo Sexo, Mom's Home

Sexo hail from Costa Mesa, Ca. and on this 86 release on Dr. Dream records dish out some of California "the Funk." Featuring the Red Army Sax and Bugle Corps these boys groove in the true funkster's tradition, evoking the uptight allright rhythms of Red Hot Chili Peppers, the superfly horn section of early War, Chadbourne and Sharp type experimentalism, and, on *Don Carlos' Lament*, a shared California Caballero heritage, perhaps, a la Los Lobos. Donny says "So what if all the songs are in 'E', get up and dance the Hoochie-Coo." Sexoholics beware. (2560 W. Woodland Dr., Dr. Dream records, Anaheim, California 92801)

Aaron Henderson

ON THE RECORD



No Trend, Tritonian Nash-Vegas Polyester Complex

Imagine burnt-out Buttholes meeting Jerry Jerry on a Central American beach, and deciding to record a record just as they commit hari-kari. Hooooo Nelly! (Touch and Go Records, P.O. box 25520, Chicago, Ill. 60625)

Lorrie

The Stepford Husbands, New Ways of Seeing!

Stepping forward into the spotlight are The Stepford Husbands. And they can deservedly take a bow from me: I like this frightfully quirky album to no end and make no bones about it. Already, *Silly Me*, with its catchy, ripping, and syncopated rhythm, is my favourite track; the other songs contend fiercely for second place. Not quite folksy; not quite garage; a tad rockabilly; but all great fun. There are no two albums like this one. No. Make no mistake about it. To my turntable I must forthwith hasten to the Hubbies' *New Way Of Seeing!* to listen.... again. 'Isn't that special', as my Jamie would say. (Cryptovision Records, P.O. Box 1812, New York City, N.Y. 10009 USA).

Andrew Cook Jolicoeur



Silo

Another American Guitar/Basic Rock 'n Roll band. Too bad this one bores me. For this, I blame the drummer as the beat of this album is just a tad too slow to allow the sentences to jump out at you. No teeth whatsoever.

Faye Collins

Thatcher On Acid, Curdled

Strange mix of things in here. Got some young cockney, screechy, petulant vocals - occasionally Lydonish — some punk riffs, a little guitar raunch and something else I can't put my finger on. Even has a bit of the Fall for a split second here and there. Does Thatcher do acid? Did she put her golden voice on

this record voluntarily? No doubt she was so flattered by the band's name she said "Please do use bits of my speeches boys". Musically this ain't bad but it would've been brilliant had they let Maggie do all the vocals. Would've been blistering raunch. (All the Madmen, 97 Caledonian Rd. London N1 9BT)

Eliza Griffiths



Vent du Mont Scharf

Well, this is different. I gotta like an album with a cover of Dagwood and Blondie nekkid and Dag giving his nekkid daughter money for... whatever. Tacky. The whole album's tacky and fun and different and, well, kind of avant-garde cute rhythmic jazz comedy parody something or other. It's weird, I like it, especially *Gwoss' Mise'we* and *Shirley*, a 50's doo-wop parody. And, if only I understood French, I'm sure the lyrics are hilarious too. (Les Disques Ultimatum, CP 125, Station de Lorimier, Montreal H2H 2N6).

J.D. Head

Chris Spedding, Enemy Within

Here's a guy who is best known for his work on other people's albums. His session work has drawn raves from some of the cooler and better people in music. The only problem with Chris Spedding is that he keeps on putting out these albums where he tries to sing. You see Spedding is a fine guitarist but hearing him croon his way through *Shakin' All Over* and Buddy Holly's *Love's Made A Fool of You* just doesn't compare to when he had Robert Gordon hiccupping over his solos. On this album Spedding shares songwriting credits with Marshall Crenshaw and John Cale among others. This record won't sell a million but it will be something I put on every few months or so. (Other People's Music, 184 Dundas ST. London, Ontario N6A 1G7)

Warren Campbell

last in the list of many. *Crash Mode* or perish; the brake is for chickenshits! The Rhythm Pigs finally have some kick-ass competition!! Come up and see us sometime. (*Dutch East India Trading*, P.O. Box 570, Rockville Center, NY 11571-0570 or 1 Vernon St., Plainview, NY 11803F)

Lorrie



Change of Heart, *Slowdance*

Finally Canadians can be proud! From the stylish looking record, to the almost psychedelic sound. Change of Heart's LP doesn't lack a thing. The most gratifying thing about it is that the band hasn't conformed to any strong American or European styles. It remains an LP that captures a Canadian sound. The album should not be overlooked. (*Primitive Records/Fringe Product*, Box 670, station A, Toronto, Ontario M5W 1G2).

Jamie Nelthorpe

Crazy Backwards Alphabet

These men sound crazy and backwards but where does the alphabet come in? They can play their instruments but I guess they choose no to. Not to play decently I mean. Except for two songs, one being a cover of the old square beard's (ZZ Top) *La Grange* which I liked a lot, this album is torturous. Blues and jazz fusion mutilated beyond hope. Save it for the nights when the party has gone on too long and you want everybody out fast. (*SST Records*, P.O. Box 1 Lawndale, CA 90260)

Eliza Griffiths

Berurier Noir, *Concerto pour Detraques*

Well the album's been out for quite a while now. A new LP has already been released by this France based duo, but to understand what Berurier Noir is all about you gotta investigate *Concerto pour Detraques*. All the tunes are based on this electronic beat that's completely danceable. Mix that with pleasant punk riffs and incredible French story lines, and you have Berurier Noir. Look out for the new album. (*Bondage Records*, 70 rue R. Rolland, Paray Vieille Poste, 91550 France).

Jamie Nelthorpe

Sonny Sharrock, *Guitar*

This album marks the launching of a new record label operated by label manager Michael Knuthe and producer/creative director Bill Laswell, formerly of Celluloid records. Both put their talent to work on this pressing to enhance the distorted guitar wizardry of Sonny Sharrock. Side B features the meanest fucked-up fuckin' blues with a guitar medley called *Kula-Mae* that makes your ears secrete that lovely greenish-yellow stuff. Gives new meaning to the Blues. (*Enemy Records*, address unavailable).

John Marilley

Nana Vasconcelas, *Bush Dance*

African Synth music which doesn't always hit the mark. Either it's too gloomy or too pop. Standouts: *Futebol*, *Balaca Rede*. (*Antilles-New Directions*, MCA Records Canada)

Faye Collins

Pop Will Eat Itself, *Poppie Cock*

Little to say about this band other than the fact that they are British. Musically, this is a well put together record. The tunes are sneaky. Just when you feel that all the tunes are light musical romps, they ever so nicely turn on you with lyrics like "What's so FUCKING good about candy" or "There's a psychopath in my soup". A wonderfully weird disc indeed. (*Chapter 22 Records*, 72 Swansell Rd. Olton, Solihull, West Midlands).

Faye Collins

Divine Horsemen, *Middle of the Night*

70's rock with an 80's sensibility. Also a lot of electric folk, which is unusual for such a hard rock label like SST. Listen to covers of the Stones' *Gimme Shelter* and the Cramps' *Voodoo Idol*. Great. The best tracks are *If only I Could* and *Little Sister*. Great rock & roll progressions. John Doe and D.J. Bonebrake from X appear on select tracks playing guitar and percussion respectively. (*SST Records*, PO Box 1, Lawndale, California, USA 90260).

John Marilley

Joe Ely, *Lord of the Highway*

I dunno, I really used to like Joe. His *Musta Notta Gotta Lotta* LP was hot shit, but this LP ain't hot. His old rockabilly edge has devolved into mid-tempo country pop. The only track with an edge is *Are You Listening Lucky?* which shows the band still has it, it just ain't using it. (*Highton/Stony Plain*, Box 861, Edmonton, T5J 2L8).

J.D. Head

The Accused, *More Fun Than An Open Casket Funeral*

Good cartoon cover, great title for the album. As for the music, it's pure speed-core-metal. Either you like it or you don't. Personally, I don't. (*Relativity/Combat*, c/o *Splatter Headquarters*, P.O. Box 2545, Seattle, WA, USA 98111-2545)

J.D. Head

The Sound, *Thunder Up*

Very clean, very danceable, very much the same as most of the top 40 albums out there in radio-land today. It actually sounds like half the members of U2 ran into half of the members of the P-Furs and tried to cover Roxy Music songs. Retro-go-lucky music. It's not a bad album, but it's an even better frisbee. (*Capitol/EMI Canada*).

Gaffer



The Funeral Factory, *Living With Ghosts*

I suppose there's a point to this. Very quaint dark gloom pretentiousness may go over well in the art history degree world, but I'm not sold. I would hope the next recording in this genre will come up with a few more original ideas than *Funeral Factory*. Left me feeling empty and uninspired. Hope they try again. I might start going to classes instead of reviewing these things. (*Small House Big Apple Records*, 1-521 21st Ave S.W. Calgary, Alta. T2S 0G9)

McWeen

The Fuzztones, *Live in Europe!*

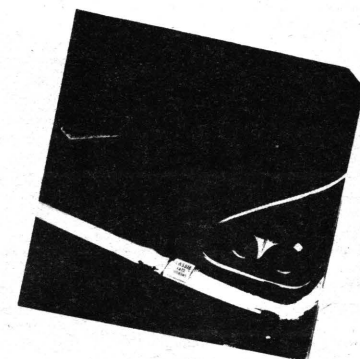
If you enjoyed the Cramps' latest live album, you'll love this one. The Fuzztones are one of the best live psychobilly bands, as this record proves with crazed jams like *Gotta Get Some* and *Journey To Tyme*. They cover the Cramps' *Human Fly*, and the Stooges' *I'm Loose* which puts Iggy Pops' new stuff to shame. Their version of *Psychotic Reaction* is one of the best I've heard. Worth checking out. (*Right Side/Fringe*, Box 670, Station A, Toronto, M5W 1G2).

Louis R.

The Furies, *Fun Around The World*

The Furies are a three piece female band from San Francisco. At times, their "harmonies" are a younger version of the McGarrigle Sisters, only they're a touch off key. Yet the sixty-ish exuberance shown by this album in catchy. Standouts: *Fun Around The World*, *Art and Life*, *The Chronicle Song*. (*Infrasonic Records*, 2835 Sacramento Street, San Francisco, CA, 94115)

Faye Collins



Classic Ruins, *Classic Ruins*

They took a classic art form, rock, and they ruined it. Get it? This could be the one band who could keep the world safe for democracy, play this in the battle field and all the soldiers would be too busy covering their ears to fight. If an archeologist had uncovered these Ruins he would have buried them again and taken that teaching post back home. Have I criticised the record enough? (*Throbbing Lobster*, P.O. box 205, Brooklyn, Maryland, 02146)

Anthony Chrumka

Gil Evans, *Priestess*

Wow, can this piano virtuoso ever play, and he's no young pup anymore. At age 71 Gil Evans is sounding better than ever. His sound has changed considerably, leaning towards a, believe it or not, fusion edge, which in all is surprising considering the jazz influences that would have inspired this man in his time. I would buy this album for the musicians who are featured on it alone; David Sanborn, sax player extraordinaire to name but one. Heck go out and splurge on this one, you won't be disappointed. (*Antilles Records*, 444 Madison Ave. New York, NY 10022)

D. Shannon

Michel Petrucciani, *Power of Three*, featuring Jim Hall and Wayne Shorter.

Twenty-three year old Michel Petrucciani who has appeared at the Montreal Jazzfest, is considered to be one of jazz's young hot pianists. On this album, recorded in 1986 at the Montreux festival, he proves why, moving through the album's five pieces with enviable ease and grace. (*Blue Note Records*)

Faye Collins

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Jeezus. I just can't believe it. Here we get a tape from that mecca of western Canadian music, Vancouver. And it features Dimwit, el drummer supremo ex of DOA. The band's name is **Hunting Party** and here I am expecting some hard-rocking stuff. All I get is corporate rock. Nice press package and even typesetting on the cassette cover. Why can't good bands ever get this sort of support? Why does this band sound like Loverboy? What happened to Dimwit? I don't dislike this tape, I hate it. (JDH)

No address. No loss.

And then we have the **Absolute Whores**, that cowpunk band with a sense of humour out of Toronto. The one track on this cassette is called *Born in '65* and it's a preview of their (hopefully) upcoming EP. Damn good, too, with the occasional funny lyric thrown in. Kind of sounds like early Beat Farmers. But, I don't know, they sound different here than on their *Asshole* 45. Almost like... well, almost like a real band. I just dunno... (JDH)

153 Dunlea Drive, Toronto, Ontario

More good times from the **Romaniac Brothers**. This is the Pogues meet Mojo Nixon and try to make real music. The Romaniac Brothers are all using Romaniac as their last name (sound familiar Ramones fans?) and are known to their parents as Steffy, Myron, Zolton and Yanus. Eight songs on this tape and five are instrumentals. Best tracks are their odes to Columbus, Georgia and Moose Jaw, Saskatchewan. Great lead fiddle work on *Moose Jaw*. (WC) *Roadside Attractions*, 11411-37A Ave., Edmonton, Alberta T6J 0J6.

Out of Toronto comes the **Rheostatics** who can best be compared to early Echo & the Bunnymen. The tape is well-produced but what the fuck do the lyrics mean? This tape made hockey player Wendel Clark a folk hero in the *Ballad of Wendel Clark pts. 1 & 2*. I'm sure an EP is expected soon, they're that type of band. (WC)

59 Grange Ave. Toronto, Ontario M5T 1C8

Probably the only band in Truro, Nova Scotia is the **Flies**. We got a hold of their five song tape and the more I listened to the tape the better it sounded. They are heavily influenced by the Velvet Underground and show it especially on the song *Long Week*. Their next tape is something to look forward to...there's some promise here. (WC)

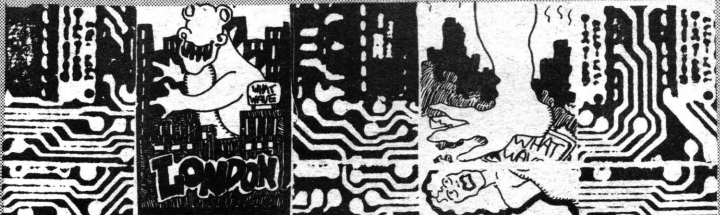
c/o Gerry Petrash, RR no. 5, Truro, Nova Scotia B2N 5B3

Back out west to Calgary we come up with the **Legendary Few Smokes**. Here's a tape to look out for. A cigarette box type cover and silly liner notes that don't say too much. Oh, yeah the music. It's garage the way garage should be played. One thing though the fuzz gets a bit annoying whenever it comes out too loud. The songwriting is strong and my favourite cut is the *Hockey Night in Canada* theme, bet you didn't know it was done by the Esso Orchestra. (WC)

Sorry no address, Calgary though. Can anyone help?

Now for the compilations. We've got two this month and the musical styles are complete opposites. In one case we have *Live In London* from **What Wave** magazine and **The New Originals** from the people who did *Materials* and *Processes*. *Live In London* is 21 bands from 12 cities in Canada and the U.S. Best known of the bands are the **Purple Toads**, **Dundrells**, **Shadowy Men on a Shadowy Planet**, and Montreal's **Gruesomes** and **Ray Condo & his Hardrock Goners**. Mostly it's covers by bands in various London nightclubs. This cassette comes complete with a 40 page magazine with garage type stuff. This tape is well worth the price but the quality of the recording is weak but what do you expect — it's live not Memorex... (WC) *Live In London compilation*, c/o *What Wave*, 44 Langarth Street E. London, Ontario N6C 1Z1 Cost is \$4.

The **New Originals** is more of a mix of music and in this case it's all covers and all studio stuff. Just about everybody is from Toronto and some of the bands have even broken up. Included with this tape is a 21 page book, this tape is a tough listen for the novice listener to bands like **Violence & the Sacred**, the **Minimalist Jug Band** and **Mike and the Migdets**. Cover versions touched on include *Don't Fear the Reaper*, *Louie Louie* and *Ring of Fire*. (WC) 3 Belvedere Blvd., Toronto, Ontario M8X 1J9



Next up is an old tape from Victoria, British Columbia. This one is a band called the **Ryvalls** and this is their six song tape called *20,000 Tambourines*. Judging from the music it doesn't sound like there's any tambourines on this cassette. Too bad, they could use some. Other people in the room said that the singer sounded like the vocalist for the Cure, ya that's close. Their music is methodical and prodding (slow and boring). The Victoria scene has really picked up so go for the newer stuff rather than this tape. (WC)

c/o *Random Thought*, PO Box 5341, Station B, Victoria, B.C. V8R 6S4

It's good to know there's still some Hardcore that's not Speedcore. This is **God Corp.** and their 10 song tape. The tape is called *Back to Godhead* and hey... it's not too bad. This band is heavily influenced by SNFU and shows some promise for the future. Included with the tape is one page sheet with the typed lyrics and some band info. This whole package is available for less than three bucks at some stores in Toronto. (WC)

c/o *Tony*, 118 Albany Ave. (1), Toronto, Ontario M5R 3C4

Finally we have a band from Montreal, **Landed Immigrant** with their latest demo. Featuring three songs, it's superior to their last one, but still seems to lack some essential spark of style that would make the group really stand out. As it is, they sound like some of the original punk bands with one foot stuck firmly in 70's rock. Something like Slaughter and the Dogs and Johnny Moped, if that helps. Okay tape, but I'm still convinced they can come up with better. (JDH)

The reviews this month were done by J.D. Head and Warren Campbell. (by the way did you hear the that the typesetter's girlfriend wanted to lose weight, she ended up wrapping Saran wrap around her whole body. When he came over to her place he took one look and said "Leftovers again?" If you have a tape for review and possible inclusion to Music Underground Canada then send them on to RearGarde c/o this column: 778 DesNoyers, Montreal H4C 3E2.

ELECTROACOUSTICITY

by Michael Gericke

by Michael Gericke

This month's profile looks at Montreal sound artist, **Diana Burgoyne**. An artist whose works fall in with the experimental and the avant-garde in music, Diana works as instrument designer and builder, composer and dancer/performer whose concerns lie with the humanization of electronics.

A graduate of University of California (M.F.A. 1985) she grew up in Calgary, Alberta. Since 1983 she has been presenting performances that combine home-made electronic sound circuits, models, slides, dance and music. She will be performing her next sound installation/exhibition/performance here in Montreal on Sept. 17. I asked her to describe her work.

"A common theme of my work has been the examination of the inter-relationships between environment, technology and people. (In early performances) I strapped on buzzers emitting intense sounds which stopped when I contorted my body. Placing the viewer in a position of control takes the viewer out of a passive role and into a very active one. Making technology and the viewer interact, so that the viewer becomes the performer and controls the environment as a result, is an important aspect of my work.

"I began building installations which used the viewer as performer and which had him/her interacting physically with a machine. Through a chain reaction, a human gesture would be transformed into a mechanical movement which would alter the space with sound. This reflects the relationship between man, technology and the environment. My newest series of pieces builds on these themes while adding another element of the manipulation of technology to anthropomorphize electronics. I give the electronics a persona.

"For example, in one piece the electronics are sound-sensitive; when I yell — they react. Another method I use to give the electronics a human quality is to visually relate the electronics to the human form. For example, in a couple of pieces the wires, chips and components are assembled to resemble veins, nerves and organs and these are then draped over my body or worn as a mask.

"In other pieces the electronics are modeled as human heads. In this series of pieces my objectives have been to humanize a material which a lot of people find intimidating or dehumanizing. It is important to me that my work does not make specific comments or criticisms about our culture and society but rather sets up relationships which makes the viewer ask questions. The effect which technology has on people is enormous; questioning these co-existences becomes increasingly important."

Diana Burgoyne performs in Montreal on September 17 although through an oversight, at press time I don't have the location to give. On September 12, Diana will appear as a guest on WaveForms at 23:00 to discuss her work in detail. For information about her upcoming concert call 842-2104.



The RearGarde Electronic Music Glossary, Conclusion

E

Envelope: A shape that changes linearly as a function of time. The shape, governed by a set of one or more rates and levels, appears as a control signal which can be applied to control amplitude or timbre to give shape to the notes played. 2) The amplitude curve of a sound consisting of the attack, decay, sustain and release portions inherent.

Expressionism: Expression in art seeks to explore the inner consciousness. The irrational, the primitive and the mysterious are important. The artist strives to express personal feelings or viewpoints. Composers such as Richard Strauss, Arnold Schoenberg and Alban Berg were influenced by expressionism.

F

Filter: An electronic device that transmits desired frequencies while attenuating others. Synthesizer filters are also capable of emphasizing a narrow bandwidth of frequencies creating a resonant peak.

FM Synthesis: A technique in which frequency modulation is used to create complex audio waveforms. See Fourier Analysis.

Formant: A specific resonant frequency or frequencies present in the harmonic spectrum of a musical instrument which influences the tone color of the sound by its interaction with the harmonic series of the note being played. The formants produced in the vocal tract are what give vowels their characteristic sound.

Fourier Analysis: A technique that allows complex audio waveforms and their corresponding sounds to be described mathematically as sums of sine waves at various frequencies and amplitudes.

Frequency Modulation: At low speeds FM is perceived as vibrato or a trill but in the range above 16 Hz FM is perceived as a change in timbre.

Fundamental: The lowest pitched partial in a complex tone (i.e. piano note) from which the note's pitch is named.

Futurism: An art movement started by poet Francesco Marinetti in Italy before World War I which heralded the significance of an art based on a machine age (arte dei rumori; art of noise). The futurists proclaimed a complete disassociation from all previous music and designed special noise instruments to reflect the new reality of sound in the twentieth century. Musique Concrète and the general increase in the use of descriptive, noise elements in all kinds of twentieth century music may be seen as reflecting the impact of this movement.

G

Glide: Called Portamento; a function in which the pitch slides smoothly from one note to the next instead of jumping over the intervening part of the musical scale.

H

Harmonic: A component tone of a complex sound whose frequency is related to the fundamental by integer multiples such as 1, 2, 3, 4 ... A fundamental vibrating at 440 cycles per second (concert 'A') produces a harmonic series of: 440 x 1, 440 x 2, 440 x 3 ... The note's waveform determines the relative intensities of significant harmonics present in a complex sound.

I

Indeterminacy: A term used in aleatoric musics which relies on randomness, chance or probability as an integral part of a composition. John Cage said that indeterminacy implies a

new concept of art, removed boundaries and conceived through new means outside of the composer's control.

In-tonarumori: Early acoustic noise instruments that produced growls, howls, roars, gurgles, etc. These instruments were used in Luigi Russolo's *Arte dei Rumori* concerts.

K

Klangfarbe: German for tone color.

Klangfarbenmelodie: German term used to indicate a linear compositional technique in which successive notes or chords are each assigned a different timbre, as in the third movement, *Farben*, of Arnold Schoenberg's *Five Pieces for Orchestra*, Op. 16 (1909) and Anton Webern's *Six Bagatelles for String Quartet*, Opus 9 (1913).

M

MIDI: Musical Instrument Digital Interface; a specification for the manner in which digital information (midi note numbers, etc.) is transmitted from synthesizer to synthesizer or between synthesizers, drum machines, sequencers or computers.

Mechanistic Aesthetic: An early twentieth century glorification of the cold precision of machines in reaction to the sentimentality and emotional excesses of romanticism. An example is George Antheil's *Ballet Mécanique* (1923) for nine pianos, four xylophones, bells, percussion, gongs, electric doorbells and airplane propeller sounds.

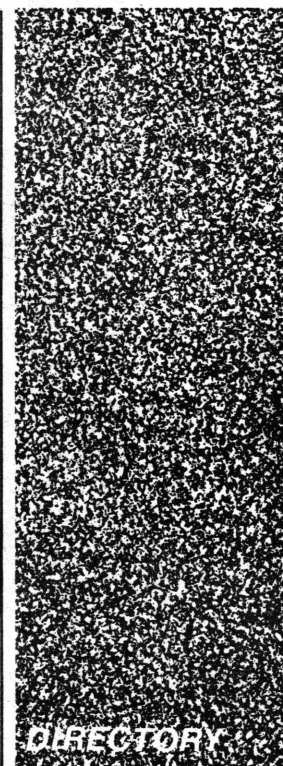
Microtonalism: The musical use of intervals of less than a semitone. In western equally tempered tuning, an octave in pitch is distributed across 12 keys while a microtonal scale would divide the octave across, say, 24 or 48 keys.

Musique Concrète: A type of electronic music produced by the electronic processing and manual splicing of natural acoustic sounds recorded on tape. Coined in 1948 for Pierre Schaeffer's *Etude aux chemins de fer* produced at the Radio Diffusion-Télévision Française studios using locked-groove phonograph discs which achieved repetitive, rhythmic loops of recorded sound.

N

New Music: A general term including many of the styles, idioms or techniques of the twentieth century such as atonalism, serialism, aleatory and electronic music. Sometimes used synonymously with avant-garde.

O



Oscillator: A device that creates a repeating electrical wave heard as pitched sound. The sound generating component in sound synthesis.

Overtone: see Harmonic.

P

Programmable: A programmable synthesizer contains a computer memory which allows a user to a group of coded parameters appropriate to the various instrument voices or performance settings. Each programmed voice can be recalled for performance at the touch of a button.

R

Release: The final segment controlled by an envelope generator which begins when the key is lifted and which represents the time that the envelope takes to fall from the sustain level to silence. See sustain.

S

Sampling: The process of digitally recording and playing back acoustic sounds. In rack module form, samplers can, through midi, be controlled by electronic keyboard, string or wind instrument controllers.

Sampling rate: The number of samples per second taken from the analog audio input and converted to digital information. The sampling rate must at least twice the frequency of the highest harmonic in the sound to be sampled (Nyquist limit) for best results.

Serial Music: A general term applied to music using serial or twelve-tone techniques. Generally serial music is an attempt to forge a new musical language exclusive of the tenets of tonality and stylisms of tonal music like melody lines, tertiary or quartal harmony schemes and strong metric pulse interaction.

Sequence: A set of voltages or keystroke commands and other data stored in a sequencer representing music.

Sequencer: A music recording, editing and playback system analogous to a word processor for text. Modern digital sequencers can be either hardware-based or software-based existing only as programmed instructions for a personal computer. Since coded note numbers, pitch bends, etc. are stored rather than the actual sounds of the notes being played every playback is a first generation playback.

Sine Wave: A waveform containing a pure fundamental with no overtones.

Sonic Imperialism: A term coined by Canadian composer R. Murray Schafer

that denotes the need many persons feel to constantly shatter silence with some type of music or noise.

Soundscape: R. Murray Schafer's term for the total environmental world of sound as perceived by the human ear. i.e. automobile sounds, jackhammers, jets, conversation, etc. See *Musique Concrète*.

Sprechgesang: From the German for speech song. A voice part in music which not only approximates pitch content but follows rhythmic values strictly as in Schoenberg's *Pierrot Lunaire* (1912).

Stochastic Music: Music based on statistical calculations that are derived from probability distribution. Greek composer Iannis Xenakis is among those composers noted for stochastic works.

Sustain: The third of four segments controlled by an ADSR type of envelope generator. The sustain portion of a sound begins when the attack and decay portions have run their course and continues until the release portion is reached. Attack, decay and release are rate controls while sustain is a level control.

Synthesizers: Generally an instrument or module of many configurations which usually include: oscillators and noise generators as sound processors and modifiers. The user is able to produce and vary pitch, loudness and timbre of sounds to duplicate the sounds of musical instruments or to create new, personal sounds.

T

Tape music: Music in which tape manipulation techniques such as splicing sound fragments, superimposing sounds, speed and direction changes of tape and creating tape loops, is used in the compositional process. See *Musique Concrète*.

Timbre: The particular quality or color of a sound which results from a specific relationship of the amplitudes and frequencies of its component partials making up the sound's characteristic oscilloscope trace or waveform.

V

VCA: Voltage-controlled amplifier.

VCF: Voltage-controlled filter.

VCO: Voltage-controlled oscillator.

W

Waveform: Also waveshape; a periodic signal put out by an oscillator. Different waveforms (triangle, square, sawtooth wave) have different kinds of harmonic content making each of them suitable for generating certain classes of sounds.

And so concludes the *RearGarde Electronic Music Glossary*, a collection of terms relating to avant-garde or experimental musics. For parts 1 and 2, refer to *RearGarde* issues dated June/87 and August/87.

For further reading:
A Guide to Musical Acoustics. H. Lowery. —Dover Pub. Inc., New York, 1966.

"Synthesizer Glossary", Jim Aikin. —Keyboard Magazine, Feb., March 1987, GPI Publications, Cupertino, Ca.

Introduction to Electroacoustic Music. Barry Schrader. —Prentice-Hall, New Jersey, 1982.

On the Sensations of Tone. Hermann Helmholtz. —Dover Pub. Inc., New York, 1954.

The Tuning of the World. R. Murray Schafer. —McLelland and Stewart, Toronto, 1977.

The Language of Twentieth Century Music. Robert Fink and Robert Ricci. —Macmillan Pub. Co., New York, 1975.

Michael Gericke hosts *WaveForms*, a radio show representing avant-garde, experimental or electroacoustic works heard on CRSG on Saturdays at 23:00.

Black Light, 1417 St. Laurent.
Cafe Campus, 3314 Queen Mary, 735-1259
Checkers, 4514 Park. 276-8525
Club Soda, 5240 Park. 270-7848
Floor Shaker, 22 St Paul E. 861-8143
Deja Vu, 1224 Bishop. 866-0512
Les Foufounes Electriques, 97 Ste. Catherine E. 845-5484.
Grand Cafe, 1720 St. Denis. 849-6955
Montreal Forum, 2313 Ste. Catherine. W. 932-2582.
Place Des Arts, 1501 Jeanne Mance.

842-2112.
Poodles, 3699 St. Laurent. 844-7762.
Rising Sun, 286 Ste. Catherine W. 861-0657.
Secrets, 40 Pine W. 844-0004
Spectrum, 318 Ste. Catherine W. 861-5851.
Station 10, 2071 Ste. Catherine W. 934-0484.
Theatre St. Denis, 1594 St. Denis. 849-4211.
L'Usine, 77 Mount Royal W. #202. 287-1847.

The listings were compiled by Claudia d'Amico, Lorrie, Emma and Warren Mr. Wonderful Campbell. They were written by "Mr. Wonderful" so we take no responsibility for the following...

Tuesday, September 1
Poodles: Back to School Party with *Three O'Clock Train*, admission is free. Oh no, not that 'cow-punk' thrash band again... Yust yokin' Mack.
Rising Sun: *Kenny Hamilton Band*, rhythm and blues.
Foufounes: Vernissage by *Robert Deschenes*, plus an art auction. What? They're selling the walls? Beer is \$1.25 before 11 pm.
Deja Vu: *Jimmy Dogs*. Rock 'n' roll for free
U of M: *Echo & The Bunnymen*, *New Order*, and *Gene Loves Jezebel*. Probably real pricey.
Spectrum: *John Hiatt*, an old rock 'n' roll guitarist.
Station 10: *In A Sense*. Innocence is hardly likely...
Checkers: *Krishna and Mixed Blood*. Funk music. Hari hari y'all.
Peel Pub: *The Beasties*. Beatleman-ia and watery beer for a swinging time.
Secrets: From Edmonton, Jr. *Gone Wild*, admission is free. Guaranteed wild times.

Wednesday, September 2
Rising Sun: Wednesday Night Reggae with *DJ Byron*.
Deja Vu: see Sept. 1.
Checkers: see Sept. 1.
Peel Pub: see Sept. 1.
Station 10: *E.J. Brule and Soil*.
Le Grand Cafe: *Jim Zeller*. Harmonica king of Montreal. Until the 6th.

Thursday, September 3
Rising Sun: *Alien Nation*, alternative rock.
Foufounes: *The Lyres*, from Boston. Features *Jeff Connolly* from *DMZ*, but all you're going to get is 60's garage music. Tix are \$6. *Jr. Gone Wild* opens the show.
Deja Vu: see Sept. 1.
Place Des Arts: *Charles Aznavour*, the legendary French singer. 8 pm, and tix are \$26, \$21 and \$16.
Checkers: see Sept. 1.
Peel Pub: see Sept. 1.
Station 10: *E.J. Brule and Soil*.

Friday, Sept 4
Rising Sun: Tribute to *Aretha Franklin*, with the *Rising Sun Soul Train*, featuring *Alma-Fay Brooks*. Don't expect TV cameras or jiving kids.
Foufounes: *The Gruesomes*, tix are

\$4.00. Mtl's very own mop tops now with a new skin pounder. We wonder if Ian Astbury will show up for this gig.
Place Des Arts: see Sept. 3
Station 10: *Dream Landscape*.
Checkers: see Sept. 1.
Club Soda: *The Blushing Brides*, A

who cooked it, drowning both of them and destroying the plaster in the apartment beneath them. Warren was then stuffed, mounted, and now lives in the CRSG office. - Typesetter

Sunday, Sept. 6
Rising Sun: *Swinging Relatives*, doing their ska thing.
Foufounes: *Miriodor*, supposedly French rock, and it's \$4.00.
Deja Vu: the *Jimmy Dogs*, after their weekend recuperation.
Cafe Campus: *Ukase*, from London,

pared to the Ramones (?). Hope they'll serve cajun food. Tix are \$5.00, advance tickets are available at Dutchy's, Cheap Thrills, Rebop & Poodles after 10 pm.

Rising Sun: *Billy Craig & the Blue Shadows*. Methinks tis blues.
Deja Vu: see Sept. 6.
Station 10: see Sept. 7.
Secrets: Starting something new: Tropical Tuesdays with calypso, latin and African music. This week featuring the calypso/reggae of Montreal's *Jab-Jab*.

Poodles: *Gruesomes*. Maybe Ian Astbury will come to this show instead of the first one. I hope they don't do Wild Thing this time.
Rising Sun: *Paul Arthur and Raisin' Cain*. Lip sync with...
Deja Vu: see Sept. 13.
Peel Pub: see Sept. 14.
Station 10: T.B.A.
Secrets: *Paulo Ramos Band*. Samba/rock/jazz, heavy on the percussion.

Wednesday, September 16
Rising Sun: Reggae. I wonder what

for the Strangers?
Peel Pub: see Sept. 14.
Concordia: CRSG and Concordia ZOO presents three bands. This is the radio station you're supposed to care about, by the way. The bands will be *Yemsgane* (reggae), *My Dog Popper* (comedy/hardcore) and *DAFP* (deathrock).
Station 10: *Wanted* and *Guest Scenario*.
L'Usine: Benefit for Montreal Women's Coalition. Lots of surprises. 9:00 pm.

Saturday, September 19
Rising Sun: see Sept. 18.
Foufounes: *Sheep Look Up*. The name alone is worth \$4.00 in this case. They're coming from that seething, festering metropolis we here at RearGarde like to call London. By the way if it wasn't obvious enough, admission is \$4.00.
Deja Vu: see Sept. 18.
Peel Pub: see Sept. 14.
Station 10: see Sept. 18.

Sunday, September 20
Foufounes: *Teenage Head*. I'll be there for sure. I'm sure you know by now but let me tell you about them. They've put out about six or seven albums and are one of the oldest punk rock bands in the country. They kinda started if for all you kids. They've still got some energy too. \$6.00.
Deja Vu: *Lakeshore Rockers*. They're just like Teenage Head.
Cafe Campus: *Ajo & the Hungry Boys*.
Station 10: *Asian Icemen*.
Peel Pub: see Sept. 14.
Secrets: *Yaya Diallo*, *Swinging Relatives* and *7 Sisters*. Skank till you can't. \$3.

Monday, September 21
Poodles: *Tav Falco & the Panther Burns*. First time in Canada, Montreal too. You can read all about them in our Banned Info section. Look for it I heard the writer of that story is really a Mr. Wonderful type of guy. Admission is \$8.50 in advance and \$10.00 at the door.

Station 10: *Lloyd Anderson*.
Secrets: *Jah Children*. Jamaican-style reggae.

Wednesday, September 23
Theatre St. Denis: *Cats*. A bunch of pussys on stage I guess. Tickets are a steal at \$45, 35 and 30. I got mine.
Rising Sun: Reggae again. Boy those hardcore groups really know how to disguise themselves.
Deja Vu: *Jah Cutta* again. Probably more speed-metal. (You're fired — ed.)
Station 10: *Laurie and the Locusts*.

Thursday, September 24
Rising Sun: *Rogue Gallery/Villain Pinoquin*. Both are French and both don't live in Westmount and both eat poutine.
Foufounes: *Raunch Hands*. Cool stuff from south of the border. Tickets are only \$4
Deja Vu: see Sept. 20.
Peel Pub: see Sept. 21.
Station 10: see Sept. 23rd.

Friday, September 25
Rising Sun: *Yemsgane*. Reggae from Montreal. They're new so try them out, you might like them.
Peel Pub: see Sept. 21
Station 10: *Shakin' Foundations*.

Saturday, September 26
Rising Sun: see Sept. 25.
Peel Pub: see Sept. 25.
Station 10: see Sept. 25.

Sunday, September 27
Poodles: *Optait 'Nait*. Soul dance music. What the hell does the title mean? Don't ask me I just write these.
Deja Vu: *Private Eyes*.
Peel Pub: see Sept. 21.
Station 10: *Achin' Spanner*.
Secrets: Reggae night with the up-and-coming *Imperial Force*, skanky reggae of *Urban Bushmen* and the magnificent *Kali & Dub Inc.* \$3. Hi Warren. Boy do you look funny. - Typesetter.

Monday, September 28
Rising Sun: Blue Monday is back. I



Jr. Gone Wild plays Secrets on the first; Foufounes the second; Club Soda on the tenth (with Sons of the Desert and BAB); and the Floor Shaker on the eleventh and twelfth.

tribute to the Stones. Tix are \$8.98.
Peel Pub: see Sept. 1.
Floor Shaker: *Urban Bushmen*. Kind of half of Top Ranking for reggae skanking.

Saturday, Sept. 5
Rising Sun: see Sept. 4
Foufounes: *Condition*, admission is \$4. The Primitive urban swingers now return as a trio. But I'm only going on one condition, if they have their living room set up on stage. (??? — ed.)
Place Des Arts: see Sept. 3.
Station 10: *Dream Landscape*.
Checkers: see Sept. 1.
Club Soda: see Sept. 4.
Peel Pub: see Sept. 1.
Floor Shaker: see Sept. 4.
L'Usine: *Corn on the Cob Party*. Lots of surprises. Call for more info. Party starts at 7:00 pm.

Careful readers of last issue will remember our story about how Warren went ice fishing during the winter and returned with twenty pounds of ice. To continue: that evening, he returned home and presented his catch to his girlfriend.

Ont. Garage rock. Free.
Checkers: see Sept. 1.
Club Soda: see Sept. 4.
Peel Pub: see Sept. 1.
Spectrum: *Vovoid/SNFU/Dayglo Abortions*. All are jazz-pop (Yeah, right — ed.). \$13.50.
Station 10: *The Jury*.
Secrets: What is it? It's *Hugh Ball and What It Is*. That's what. Free.

Monday, September 7
Rising Sun: Blue Monday Jam Session with *Kenny Wilson* and *Music in the House*.
Foufounes: *Ukase*, from London, Ont. \$3.
Deja Vu: see Sept. 6.
Station 10: *Heartman and the Diplomats*.
Peel Pub: *Archin Spanner*, McGill people forming a band. Until the 13th.
Secrets: see Sept. 6.

Tuesday, September 8
Poodles: *Creole Night*, featuring *Mamou* from the bayous of Louisiana; scorchin' cajun mixed with a high energy sound that's been com-

Wednesday, September 9
Rising Sun: see Sept. 8.
Deja Vu: see Sept. 6.
Station 10: *Urban Bushmen*. Skankin' reggae.

Thursday, September 10
Rising Sun: Reggae Night with *DJ Byron*.
Deja Vu: see Sept. 6.
Station 10: see Sept. 9.

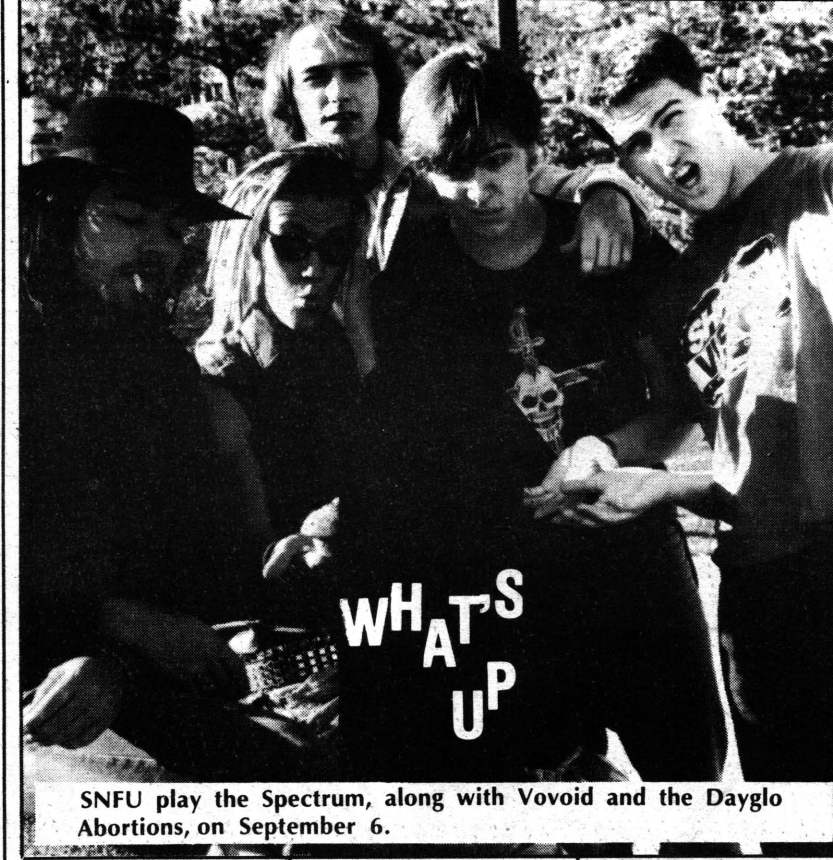
Friday, September 11
Rising Sun: Motown show. Call for more info.
Floorshaker: *Jr. Gone Wild*, hot shit from Edmonton. Catch them tonight & tomorrow, before they take off back on tour.
Deja Vu: *Jet Black*, they said it's rock 'n' roll.
Theatre St. Denis: *Up With People*, a band of singers and players who tour across America. Tickets \$14, 12, 10. After the 6th tickets are \$2 more. Until Jan. 2nd.
Station 10: *Rude Guru*.
Black Lite: *GBH & the Accused*. Hard and speedcore. \$10.00
Concordia: *Women's Centre Benefit*. *Les Poules* and a whole bunch of women dancing and telling jokes. Also feminist theatre troupe. Not for the faint of heart. \$6.50.

Saturday, September 12
Rising Sun: see Sept. 11.
Floor Shaker: see Sept. 11.
Foufounes: *Sleeping Signature* from Montreal. (modern rock).
Deja Vu: see Sept. 11.
Theatre St. Denis: see Sept. 11.
Station 10: see Sept. 11.

Sunday, September 13
Deja Vu: *The Class*, (not a back to school party...) R 'n' R, again for free.
Station 10: Call the club.
Cafe Campus: *Courage of Lassie* from Montreal and *Plan 9* from Rhode Island I think. The latter can be classified as garage-psychedelia, the former, I have no idea.
Foufounes: *Peinture en Direct*, \$3.00.
Club Soda: Evening of Comedy with *Denis Miller* (stand up comic from Saturday Night Live). Two shows one at 6:30 the other at 10:00 (P.M. that is). Tickets \$15.50.
Secrets: *The Jury*, Jr. *Gone Wild* and, possibly, *Three O'Clock Train* (Call club to confirm). Three great bands for three small dollars. (Hell, the dollar's worth so little nowadays they made it into a coin).

Monday, September 14
Rising Sun: Blue Monday with *Paul Arthur & Raisin' Cain*.
Foufounes: *Flaming Lips*, from Oklahoma. They're a post hardcore/rock 'n' roll band. That should about cover it. \$4.00.
Deja Vu: see Sept. 13.
Peel Pub: *Shakin' Foundations*. Sounds like Rockabilly, probably just pop.
Station 10: T.B.A.

Tuesday, September 15



SNFU play the Spectrum, along with Vovoid and the Dayglo Abortions, on September 6.

Station 10: *Rogue Gallery*.
Secrets: Blues with *John Reissner*.

Thursday, September 17
Rising Sun: see Sept. 13.
Foufounes: see Sept. 13.
Deja Vu: see Sept. 13.
Peel Pub: see Sept. 14.
Station 10: see Sept. 16.
Secrets: see Sept. 16.

Friday, September 18
McGill Ballroom: *The Nils*. Probably some sort of benefit for that 'other station. Hey guys, I thought you were going to be FM by now.
Rising Sun: Tribute to the Temptations and the Supremes. This is going to be done by *Shirley Murray* with *Royal Flush*. This should be worth checking out.
Deja Vu: *Jet Black*. The drummer

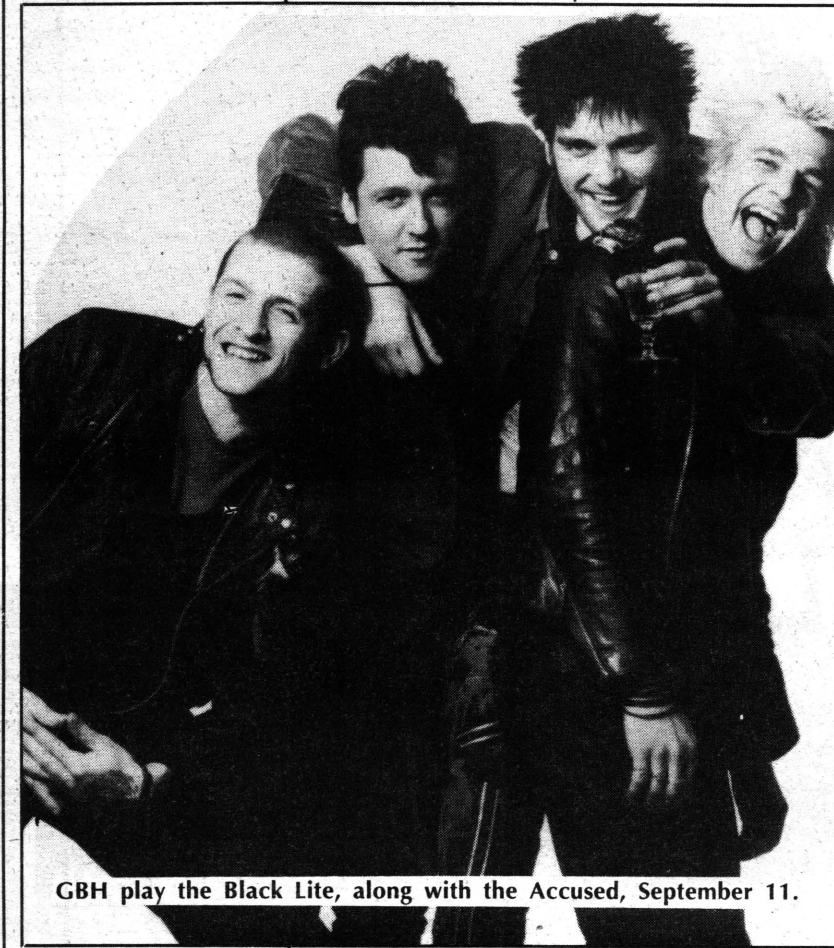
Rising Sun: Blue Monday again. *The Ward Brothers* are playing. They're described as fusion jazz. Yech.
Deja Vu: see Sept. 20.
Peel Pub: *Jah Cutta*. Reggae from here. Well, not here but Montreal.
Station 10: see Sept. 20.

Tuesday, September 22
Rising Sun: see Sept. 21.
Deja Vu: see Sept. 20.
Checkers: *Top Secret*. There not going to tell us anything about this group. I guess they're kinda classified or something. Anyways they're probably Funk. They'll be there for the rest of the month so you don't really have to go tonight. Actually I hear they'll be sleeping in the bathrooms and on the seats, so be careful where you sit when you get there.
Peel Pub: see Sept. 21.

wonder when they'll start *Purple Tuesdays* and *Orange Wednesdays*.
Poodles: No bands.
Deja Vu: see Sept. 27.
Foufounes: see Poodles.
Peel Pub: *Jet Black*. I hope he does Hangin' Around.
Station 10: see Sept. 27.

Tuesday, September 29
Poodles: *The Nils*. Great records but boring live act, maybe they've changed.
Deja Vu: see Sept. 27.
Peel Pub: see Sept. 28.
Station 10: *Mortus Bloom Band*.

Wednesday, September 30
Deja Vu: see Sept. 27, again.
Peel Pub: see Sept. 28.
Station 10: see Sept. 29.



GBH play the Black Lite, along with the Accused, September 11.

CHEAP THRILLS



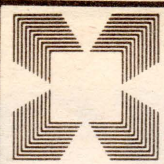
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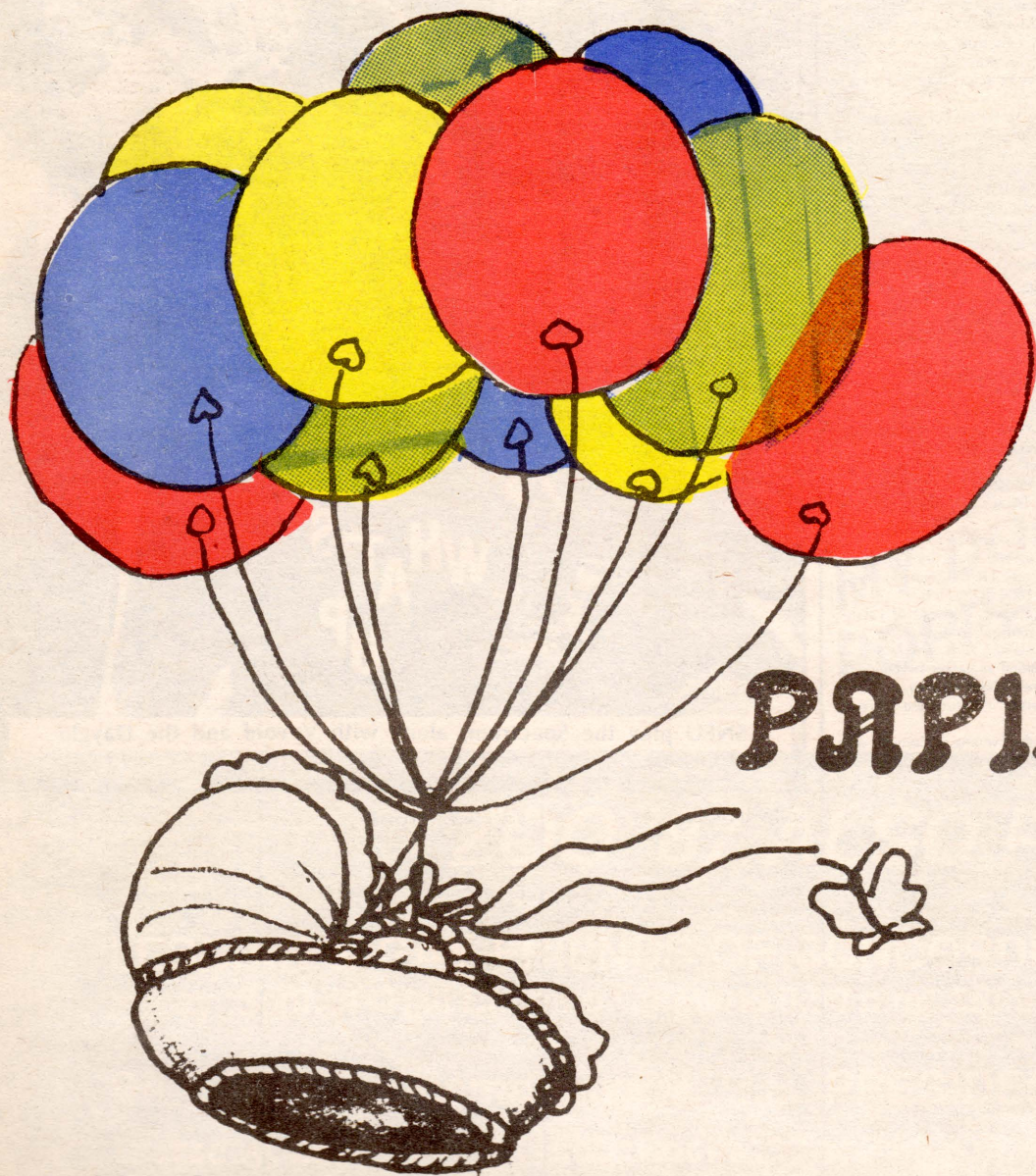
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